THE DOCTOR WHO MAGAZINE™

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Alien worlds in Time and Space...

Peter Davison interview

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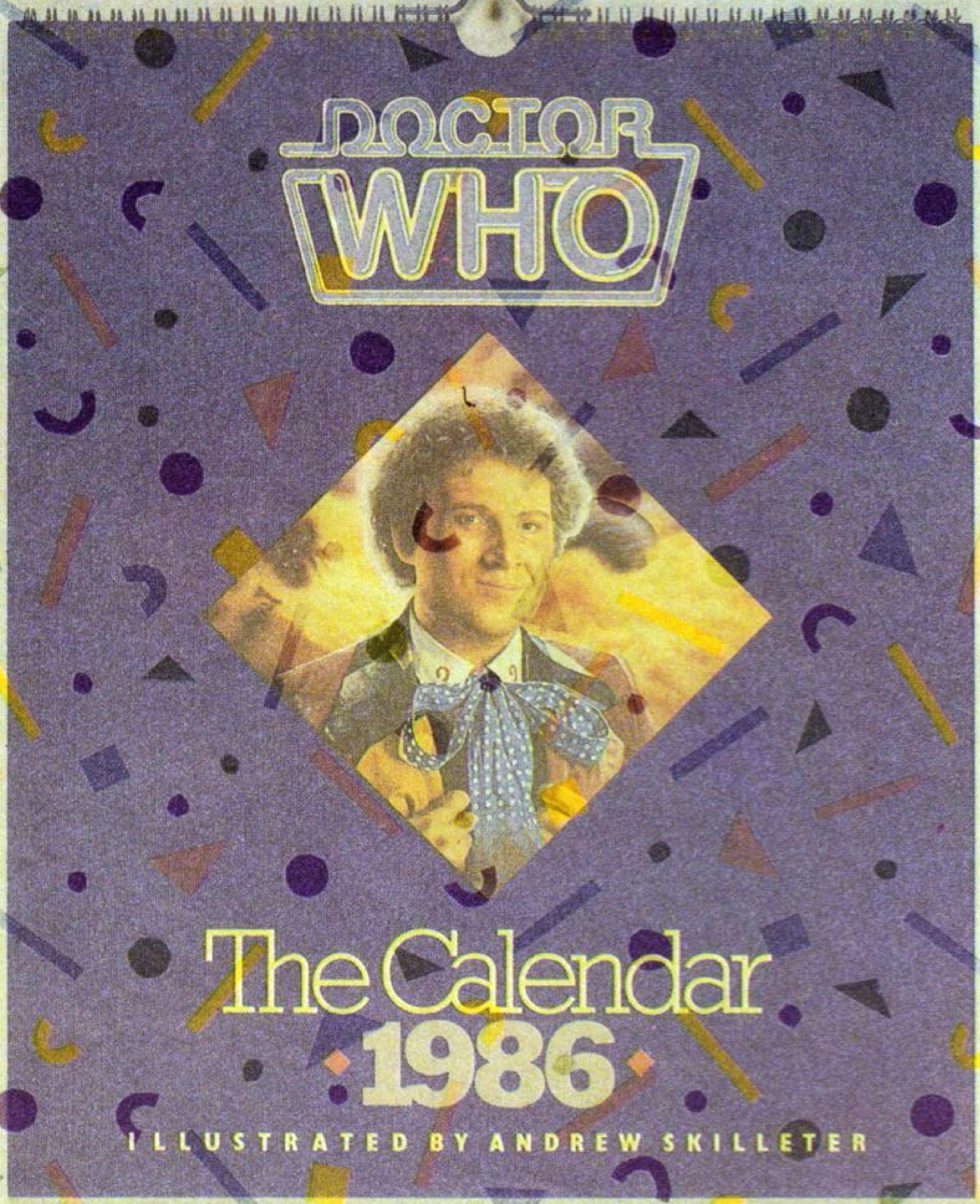

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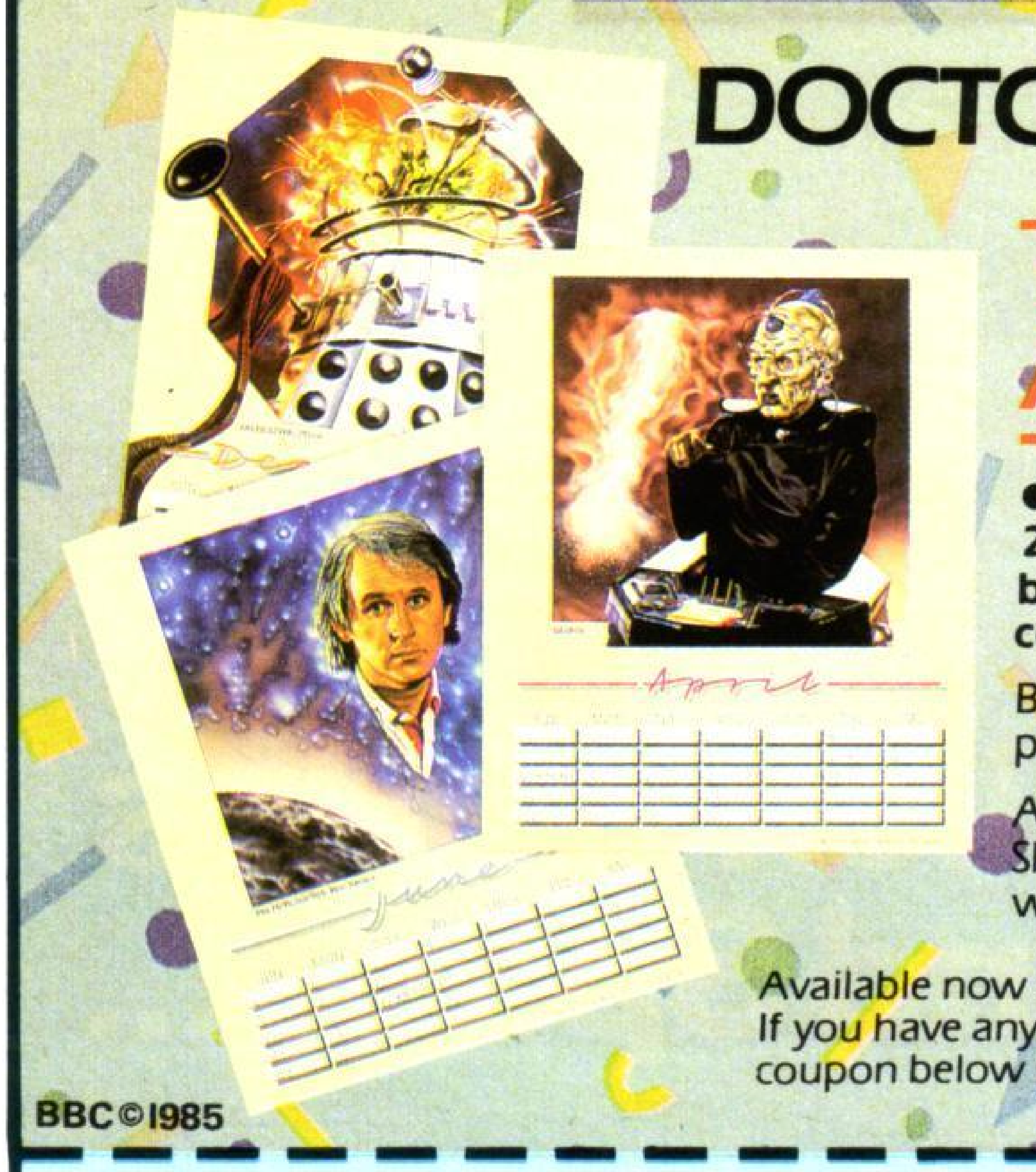

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DOCTOR WHO

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DOCTOR WHO LETTERS

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23 Redan Place,
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London W2 4SA.

ENEMIES FOR THE EIGHTIES

"A lot of people would like to see the return of the Ice Warriors, Yeti, Autons and Wirrn" (**DWM 102** – Leters). Possibly so – but I for one would not! I was hoping that the reappearance, last season, of the Cybermen, the Sontarans, and the Daleks would have quenched the appetities of those who incessantly cry out for the resurrection of past foes. It is not that I dislike any of those monsters – I too have my favourites – however there are two main reasons why I, personally, disagree with the above opinion:

1. I might be wrong, but I feel that when old foes are brought back some of the "charisma" that first attracted the audience is lost. Do I have to remind your readers of say, *Warriors of the Deep?* Of course it does sometimes work – such as in the case of the Daleks, and I suppose to a certain extent the Cybermen – where the reappearance of these "classics" have come to be second-nature to the programme.
2. The programme advanced in its early years by innovation – by creating a whole menagerie of monsters. Consider what would have happened if after the Hartnell Years, a policy of reintroducing former foes on a large scale was adopted – we might have been deprived of some of those favourites that are now so often requested.

I am not suggesting that under no circumstances should old foes be brought back, but that such reappearances should be few and far between. The programme should concentrate its efforts on creating new foes for the good Doctor to encounter on his journeys, so that in future years people can look back at those monsters that were introduced in the eighties with as much fervour as we of the present day look back to those of the sixties and seventies.

I would suggest that the reappearance of an old foe is only really warranted, if its potential had not been fully realised in its first appearance. I do not feel much would be achieved by the reintroduction of the Ice Warriors, the Yeti and the Autons, as I imagine we would only find ourselves either going over the same ground as before, or introducing into the monster new qualities which are alien to the original concept.

Colin Setchfield
Chingford,
London.

INANITIES

I doubt that I will ever see this letter in print, considering that the majority of your letters seem to represent the most inane opinions of the general public, but a person can only sit back and read so many fatuous remarks without taking any sort of action, limited though it may be.

One of the many remarks I refer to is that in a letter in the May issue. I had been anxiously awaiting this issue because of the long period of time it takes them to get over here, and right away I was annoyed. Julie Fairclough amazed me with her limited views on the programme. I could deal with her assessment of *Attack of the Cybermen* because even I was disappointed in the return of Matthew Robinson to the director's chair, but when I got to her review of *The Two Doctors* I was incensed. *The Two Doctors* is by far the most entertaining of the Colin Baker episodes I have had the privilege of watching. All of the lead actors were fantastic, especially Patrick Troughton and Fraser Hines, the script was practically flawless even if the storyline lacked perfection, and the whole show was so amusing that it had the audience with which I was watching it practically rolling on the floor. I especially liked the part where Colin Baker started going after the cat. Julie then goes on to say that the good shows died with Tom Baker. That this statement is preposterous goes without saying; but considering the fact that she felt John Stratton's acting was "over the top" I find it hard to believe that even she liked Tom's shows since his acting was, if anything, over the top.

As if this letter wasn't bad enough, after reading Gary Russell's excellent *Legacy of Gallifrey* his authority was shattered in my eyes by his review of *Attack of the Cybermen,* which he stated as being well above *Earthshock.* While some parts of the show were entertaining, a lot of it was incoherent. Certainly neither the acting, directing, or the script were as superb as that of *Earthshock.*

Since I've started this anyway, I feel compelled to mention the review in a past issue of your magazine of Ian Marter's novelisation of *The Invasion.* I myself have not had the good fortune to read the book, but while I suppose the reviewer had the right to insult the book, I was appalled at his rudeness and bad taste when he actually quoted Ian Marter from an interview by **DWM** in order to contribute to his nasty review. He mentioned his distaste of the book again in issue **100.** His direct assault on the man is totally uncalled for, considering all Ian Marter has done for Doctor Who in general. I hope he will refrain from this "below the belt" abuse in the future.

So you don't think I do nothing but complain, I will gladly admit that I love your magazine, save for some minor (or major) irritations every now and then. The pictures are great, Tim and Dicky are consistently amusing, and I look forward to each issue. How about an interview with Matthew Waterhouse if there hasn't already been one, also some information on how to get back issues. Continue keeping us up to date on what's happening with the past actors of the show now.

Keep up the good work!

Patty Wodaege
Vancouver, WA.
USA

MEMORIES

As a fan of the good Doctor from the very first moment that the irascible old gentleman stepped from his TARDIS, I would just like to congratulate you on keeping the good Time Lord alive in this period of uncertainty.

In the past I have purchased a few copies of your magazine, but have felt self-conscious in as much as I felt that it was more of a comic format, and as such geared towards the juvenile end of the market.

Being now in my mid-twenties, I am constantly on the search for articles that deal with the Doctor authoritatively but with affection. Here at last I have found the ideal magazine format in the **Doctor Who Magazine 104**. Is it that the magazine has matured, or am I back in my 22nd childhood? Whatever the case I am now investing in a subscription to the magazine and the old gastric juices are already boiling with anticipation of future goodies.

My lord, can it really be almost twenty-two years since the battered old police-box materialised on our screens. Remember the 'Unearhly Child' Susan Foreman and the enigmatic grandfather who was, well, perhaps just as baffled and in awe of the TARDIS as all of his future or past companions.

No matter in which incarnation – be it the sour puss, the hobo, the dandy or the clown, he never did quite manage to gain the upper hand of the old girl, did he? And why should he, it wouldn't have been the same if all he had to do was flip a few switches and dematerialise.

Leave the Time Lord and his ship alone. After all he still has another six generations to go and if the past six have anything to go by the Doctor has got another twenty years of screen time to go.

James Duggan
Glenrothes
Fife.

SUITABLE FOR CHILDREN

After recently re-reading the article "Unsuitable for Children"? (**DWM issues 97-98**), I have decided to give one American fan's views on violence and horror in *Doctor Who.*

The United States also has its fair share of Mrs Mary Whitehouses, and the supposed effects of television on children are endlessly discussed by psychologists trying to make a name for themselves. In the television courses I have taken, I have debated the subject numerous times myself. My conclusion is that such "concerned adults" should not trouble us all with their insistence on "protecting" other peoples' children. The ultimte responsiblity for the upbringing of a child lies with that child's parents or guardians. Any parents who cannot take care of the own children without "help" from those such as Mrs. Whitehouse should have their children taken from them, for they are clearly unfit for the job. Equally unfit are those who put the blame for their children's behaviour on a television show, rather than accept that it is their own lack of control that needs attending to.

That out of the way, I'd like to deal with the actual issues of violence and horror. First, I believe that the view that *Doctor Who* is too "horrific" for children is unfounded, for the simple reason that children generally enjoy being frightened. How else can one explain the popularity of, for instance, roller coasters? Certainly a child may hide behind a sofa out of fear of the Daleks, but you can bet that same child will be back the following week in order not to miss catching yet another glimpse of them through the crack in his fingers. I myself remember many nights of insomnia fearing that a blob was going to come down the hall and eat me, yet I never missed the film *The Blob* when it came on television.

Secondly, I feel that violence is a necessary evil on *Doctor Who* as well as on any adventure series. Any playwright will tell you that conflict is a necessary part of drama, and that violence is one of the most visual and understandable ways in which to portray it. On a show such as *Doctor Who* which routinely deals with battles of good against evil, evil is characterised by violent acts which must be countered by violence in the service of good. Children want to see evil pay for its violent acts, and a passive hero who refuses to raise a hand to prevent further evil acts may work well for films such as *Gandhi* but, it makes for poor adventure.

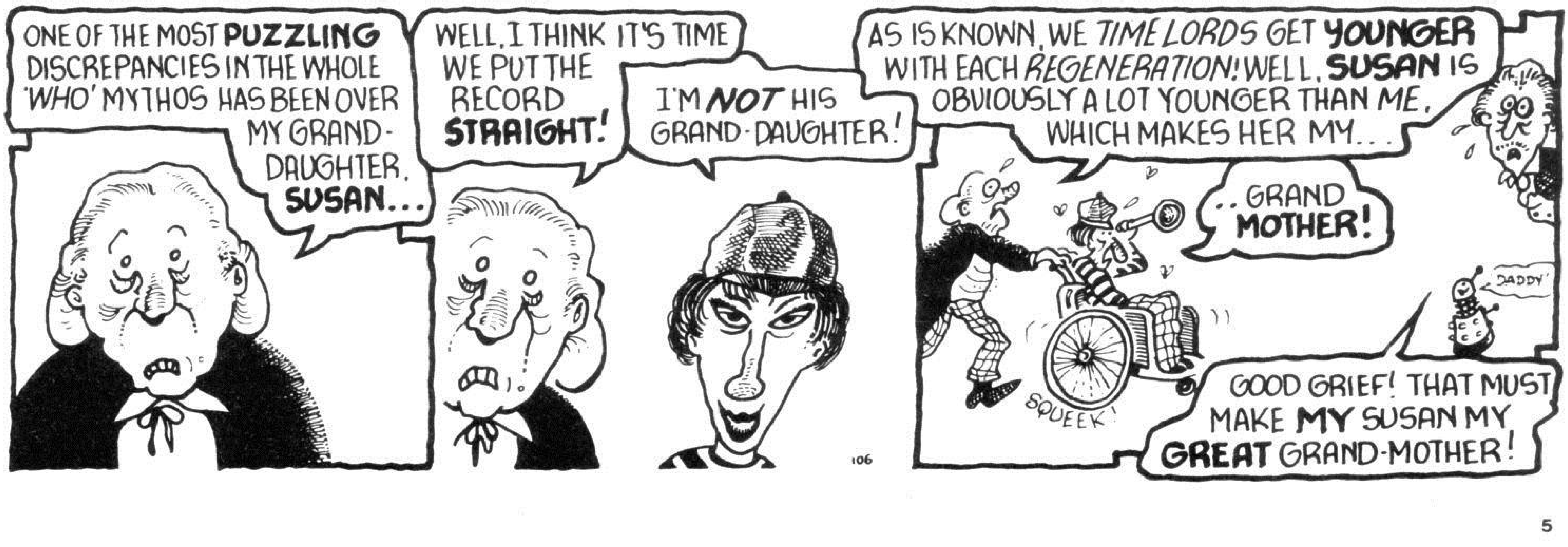
In addition, most of the violence and horror portrayed on *Doctor Who* is far from realistic, and is often even humorous. Much of the violence consists of actors waving pieces of plastic that light up at the end and make funny sounds. As for the columnist who, after seeing the mummies in *Pyramids of Mars,* wrote that "compared with *Doctor Who,* an old Hammer movie wouldn't crack toffee," well I seriously doubt that she has ever seen a Hammer film. Now those *are* scarey, not to mention graphically violent. On the other hand, although *Pyramids of Mars* is one of my very favourite stories, I can never help giggling at the sight of those absurd mummies stomping about the underbrush at a pace that would make a snail yawn.

Of course, there are occasions where the violence does become realistic, such as the "drowning" scene in episode three of *The Deadly Assassin.* Mrs Whitehouse made much of the little boy who told his mum that he thought that might be a fitting fate for a younger brother. In such a case (which is still far less graphic than any current horror film), I don't believe that the answer necesarily lies in "cleaning up" the violence or barring the children from watching the show. That's the easy way out, and it cheats the child of the very valuable lesson that violence is a part of life. When I, one day, become a parent, I would prefer that my child learn about violence on a show such as *Doctor Who* watching from the safety of my lap, than on the streets. I feel that the most responsible thing to do is to let the child watch the show, then afterwards sit down with him and explain how television violence isn't the same as reality, how the Doctor isn't really going to be drowned, and why it is wrong to perform a similar act on his younger brother.

Doctor Who has grown much from its original conception as a children's programme, and it is time that the "concerned adults," especially parents, attempt to grow up with it.

David Thiel
Indiana,
USA

DOCTOR WHO? by Tim Quinn & Dicky Howett


ONE OF THE MOST PUZZLING DISCREPANCIES IN THE WHOLE 'WHO' MYTHOS HAS BEEN OVER MY GRAND-DAUGHTER, SUSAN...
WELL, I THINK IT'S TIME WE PUT THE RECORD STRAIGHT!
I'M NOT HIS GRAND-DAUGHTER!
106
AS IS KNOWN, WE TIME LORDS GET YOUNGER WITH EACH REGENERATION! WELL, SUSAN IS OBVIOUSLY A LOT YOUNGER THAN ME, WHICH MAKES HER MY...
..GRAND MOTHER!
SQUEEK!
DADDY'
GOOD GRIEF! THAT MUST MAKE MY SUSAN MY GREAT GRAND-MOTHER!

GALLIFREY Guardian★★★

Producer John Nathan-Turner has confirmed that both Colin Baker and co-star Nicola Bryant will resume their roles as the Doctor and Peri throughout the duration of the twenty-third season, which is due to start recording in the spring of next year.

Ex-production associate Angela Smith has returned to the series, and script editor Eric Saward is currently supervising the return of the show to a twenty-five minute format. It now seems unlikely that ex-producer Graham Williams' script will open the season as originally planned, since it doesn't appear to fit into the new look. At a recent convention. Williams confirmed that he had written the story for filming in Blackpool and that it was due to feature the return of The Celestial Toymaker.

However, on a positive note, writer Philip Martin, who scored such a success with last year's *Vengeance On Varos*, is all set to supply another script for the season to come.

A RESOUNDING SUCCESS

Panopticon V1, the latest convention held by the Doctor Who Appreciation Society, was a resounding success. Many of those attending came from around Brighton itself, attracted no doubt by the extensive press coverage the earlier three-day convention received. Among those present were three Doctors – Patrick Troughton, Jon Pertwee and Peter Davison, companions Michael Craze and Nicola Bryant, while from the other side of the camera such names as Dick Mills, Fiona Cumming, Matthew Robinson and Graham Williams also appeared.

CHRISTOPHER ROBBIE

News has reached us of a project which is sure to be of interest to *Doctor Who* fans everywhere. Christopher Robbie, who became well known through his two important roles in the series (*The Mind Robber* and *Revenge of the Cybermen*), has now had a magazine devoted to him. Featuring a lengthy interview with the man himself, some stunning artwork and other feature articles, a copy can be obtained by writing to this address enclosing SAE (A5) and the cover price of £1: *Dominic May, 55 Arne House, Vauxhall Gardens, LONDON SE11 5EZ.*

FAN AID

NORTHERN CONVENTION
Nov.2nd; Griffin Hotel, Leeds; Cost – £5

Fancy saving a life? Come to this convention and you will – Fan Aid's express purpose is to raise as much money as is possible for the starving in Africa. Our guests confirmed so far are Louise Jameson, Dennis Spooner, and most members of the BBC Radiophonic Workshop. Many more people from British TV fantasy and, we hope, one or more Doctor Whos, will confirm their appearances soon. For registrations and enquiries, please send a SSAE (and, if registered, £5 in UK funds only) to Fan Aid North, Andrew Smaje, 39 Kingsley Crescent, Birkenshaw, Bradford, W Yorks. BD11 2NJ. Cheques payable to FAN AID NORTH, please. Price incl. badge, map, progress report. See you there!

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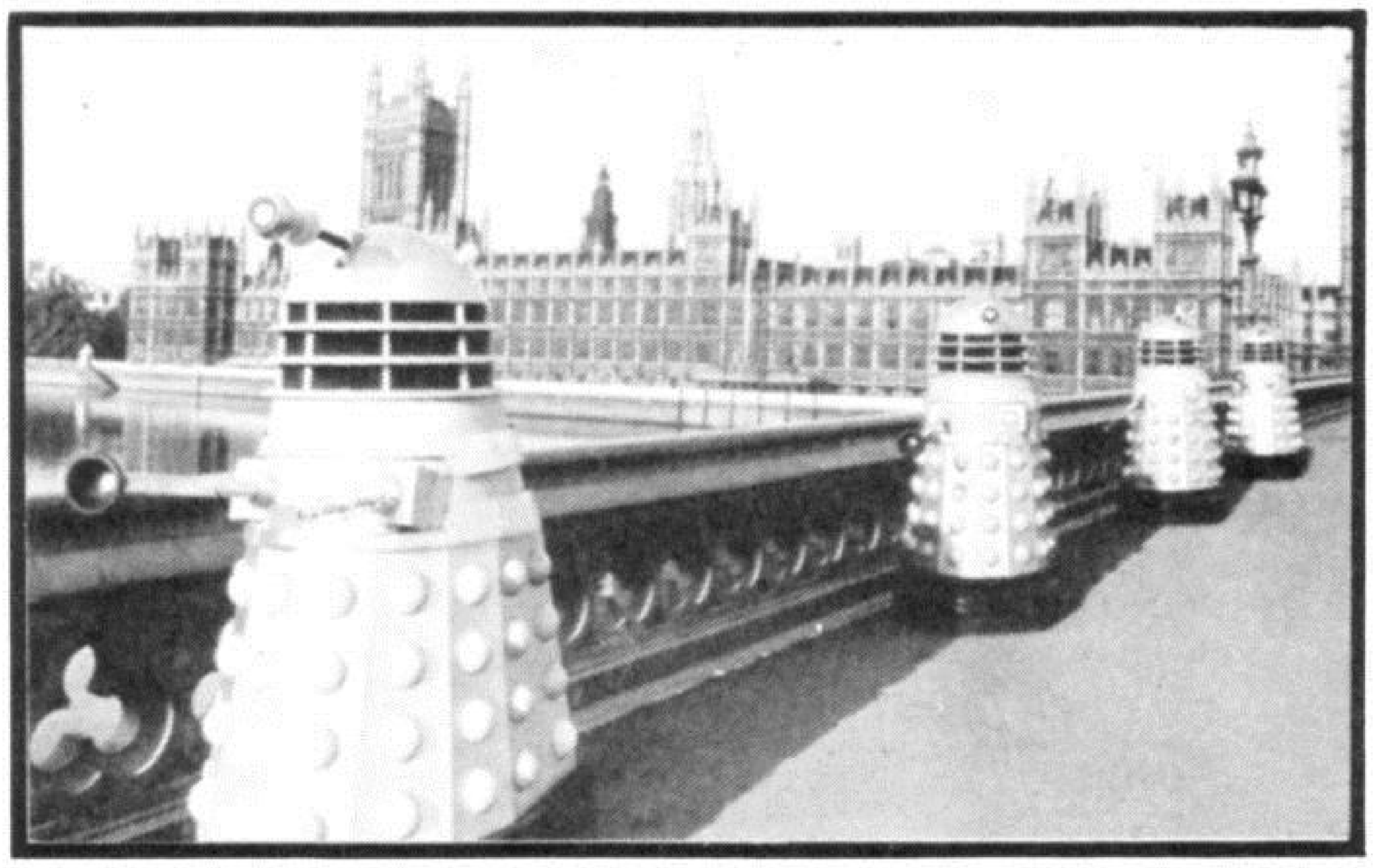
MATRIX Dåtabånk

WHAT'S IN THE FUTURE

As you read this, the future of *Doctor Who* is being decided. It is during the dark evenings of October and November that the BBC hierarchy will start making decisions about the next season of *Doctor Who:* are the newspaper reports true and will the new run consist of a mere 14 twenty-five minute episodes? Are the rumours about a possible end for Gallifrey true, and if so, who will be the final victor over space and time? The Daleks? The Cybermen? The Sontarans? Even the Autons are possible contenders.■



★WHO'S GOING TO HOLLYWOOD?

So while we await some sort of announcement, on with this month's selection of your questions and my attempts at answers. First up this month is David Wray of Norfolk, who is clearly a fan of pop group Frankie Goes To Hollywood. Amongst the records in David's collection he has the 12" single called *Welcome To The Pleasure Dome* which opens with a quite lengthy oration before the music starts. David thinks that the person doing the talking is Robert Ashby who played the Borad in *Time Lash* last season.

So after a couple of phone calls to Island Records (whom FGTH record for) I spoke to a charming gentleman called Paul Mcdonald at the ZTT division who informed me that there are two alternative 12" versions of *Welcome To The Pleasure Dome*. On the version that has a picture sleeve showing a perforated blue picture board on it, the voice is that of someone called Gary Taylor. On the remix version (sleeve showing a bowl of exotic fruit) the reading, (Nietzsche for the literary folk amongst you) is by Geoffrey Palmer, best know as Wendy Craig's dentist husband in the lat BBC sitcom *Butterflies*. Geoffrey of course has two *Doctor Who* credits to his name. He first turned up in the 1970 Jon Pertwee story *Doctor Who And The Silurians* as the politician Masters, who unwittingly carries the plague to London and dies near Charing Cross station. His second appearance, equally doomed, was as the Administrator who is assassinated on the corrupt Marshal's orders in the 1972 tale of *The Mutants*.■

LIMITED EDITION

Let's hop over to America now for a quick query from Tim Kocher of Illinois. Tim being observant noticed in issue 92 of this very magazine a certain handsome hunk (modesty's my strongest quality) sporting a special Cyberman T-shirt at a *Doctor Who Magazine* signing session. Tom wonders where he can get hold of what he describes as "the most impressive *Doctor Who* T-shirt" he has seen. The T-shirt in question has a long history attached to it Tom, but basically it is a transfer made from Mark Thomas' original artwork of Peter Davison and *Earthshock* Cyberman used in the *Radio Times* (our TV guide to BBC programmes) to advertise that self same Cyber-story. Only two T-shirts exist and neither I nor Robert who owns the other (larger!) version are likely to sell them, so don't write in with offers! Thanks, Tom anyway, it certainly is a great shirt. Tom also wonders if we're ever going to interview Jon Pertwee, Katy Manning or Sarah Sutton in *Doctor Who Magazine*. I've mentioned this to our chief interviewer, Richard Marson, who assures me that the first three are up and coming, so keep watching these pages.■

●TIME LORD'S DIARY

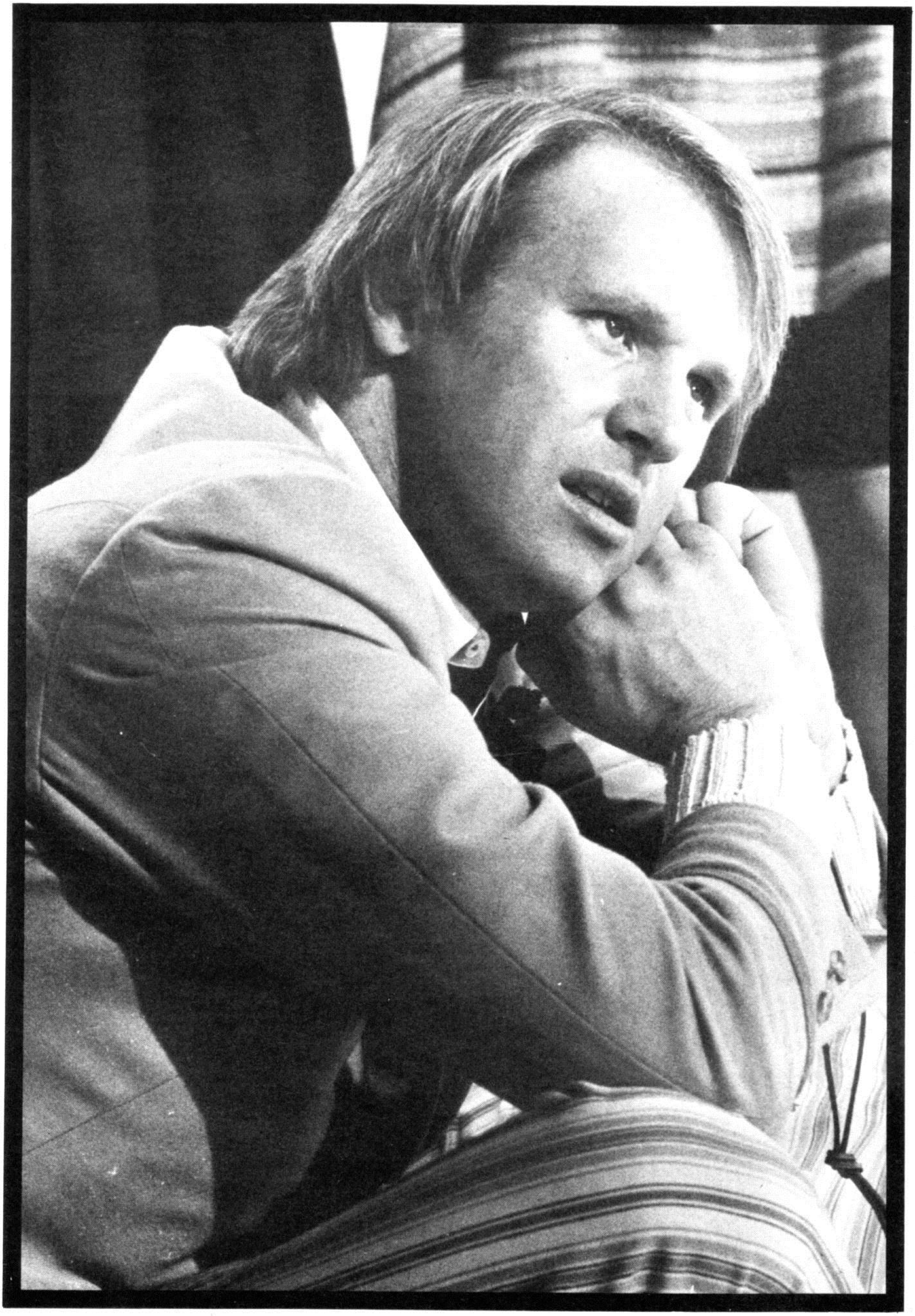
Next we cross to Frankie's home town town of Liverpool to meet Sandra Days who asks when the famous 500 year diary last got mentioned on screen. As far as we can ascertain Sandra, the famous little book was primarily a Troughton device, seen in stories like *Power of the Daleks* and *The Moonbase*. However it was the Tom Baker Doctor who last mentioned its wealth of knowledge in *The Sontaran Experiment* (1975), when he suggested looking the race of potato heads up. Presumably, as it was Troughton's favourite device, the clownish Doctor made his notes after meeting the aliens in downtown Seville after *The Two Doctors*, just before Dastari's amnesia drug took affect.■

RHYTHMS AND WHOS

Richard Clark of Cambridge wants to be musical now. He cites Patrick Troughton's recorder playing and Peter Davison's harp strumming as examples of our hero's musical ability, but wonders if there are others. Well now – William Hartnell's Doctor stated in *The Romans* (soon to be a book by Donald Cotton) that he didn't know a note of music, and the third Doctor's limit seemed to be a lot of off-key whistling. The fourth Doctor was a dab hand at tap dance and, according to the record *The Pescatons* played a piccolo, while Peter Davison's incarnation also knew *Three Blind Mice* on the windchimes. So far the colourful sixth Doctor hasn't displayed any sort of musical ability, but maybe he'll be the first one to conduct at the Proms■

★Finally a quick question answer next month (no prizes for any answers, just a brain teaser): what have a supposed God, a supposed devil and a mad professor got in common?

INTERVIEW



***It is nearly two years since the popular actor Peter Davison left* Doctor Who.**

Davison proved a successful contrast to Tom Baker as the youthful fifth Doctor with his distinctive cricketing garb.

Richard Marson *talked to Davison about his three enjoyable seasons in the show.*

Peter Davison

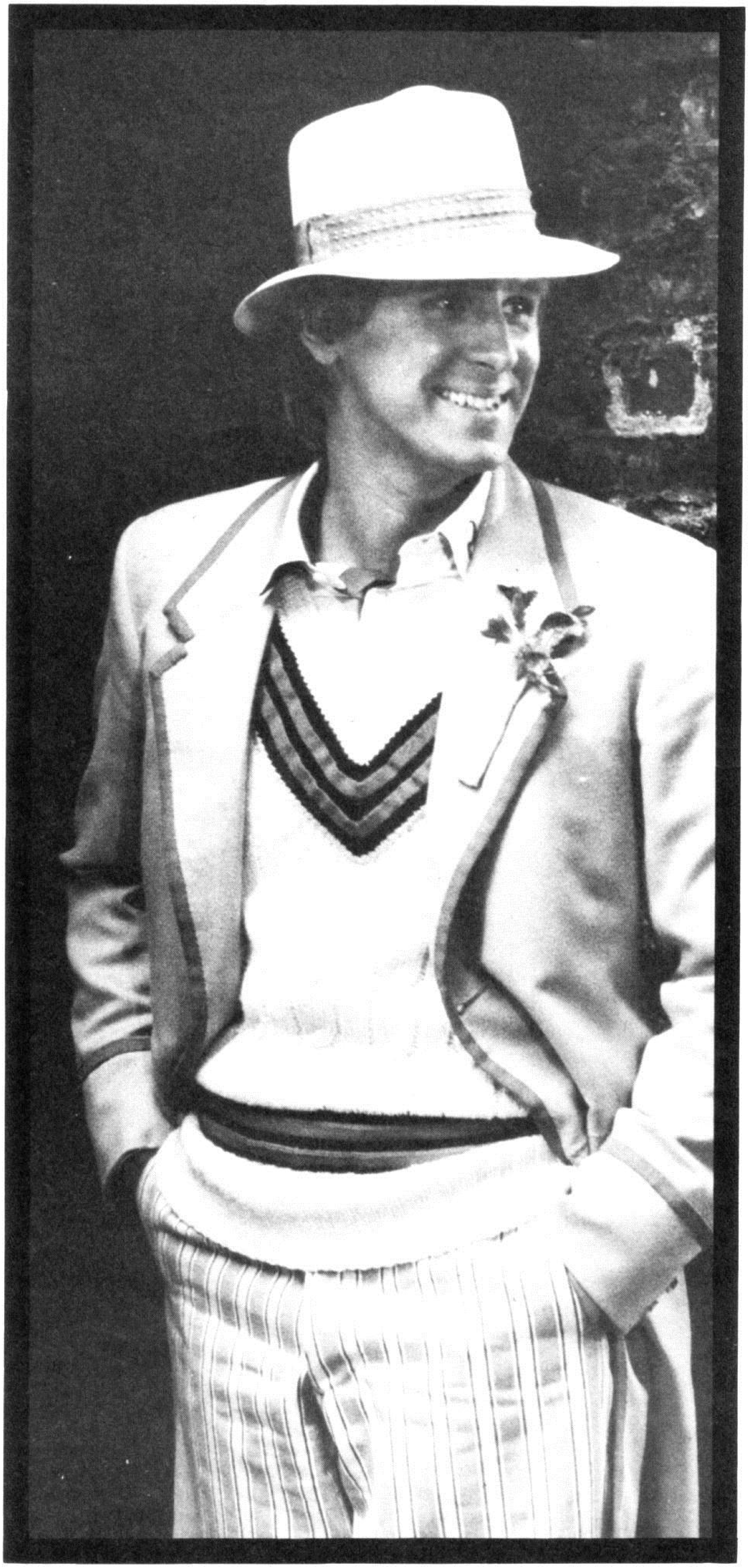
Peter Davison has remained an unassuming man, not the obvious 'star' figure that one might expect from an actor of his success and standing. I asked him how he first became and actor – was it though chance or planning?: "Planning, I guess. You see, I was, how do I say this? – not exactly a genius at school. I decided to try acting because – a) it appealed to me and I thought I had a fair to middling change of being able to do it, and b) because there wasn't a lot I could have done besides. Having said that, I don't think I could have done it without a lot of luck and without the training I got from the Central School of Speech and Drama, which is where I learnt my craft." Having finished with drama school, Peter entered the world of professional show-business in 1975, and more or less his first job was in the ITV children's show *The Tomorrow People*. "That was their answer to *Doctor Who*, as I recall, only made with an even lower budget. The one that I was in was very jokey, in fact We were encouraged to paly up the silliness of it – which is probably why it never became a serious rival to *Doctor Who*. Anyway, after that I think I spent about a year and a half out of work before *Love For Lydia* came along and things really started happening."

The exposure Peter received from *Love For Lydia*, a popular drama serial in 1977, lead directly to his being cast as Tristan Farnon in the BBC's hugely successful *All Creatures Great and Small*. "That was a lovely show to become established with. It had a tremendous team spirit in it, not dissimilar to the one enjoyed in *Doctor Who*.

"For me, it was still something of a learning process, I was still a bit green, and to go in and work with the likes of Robert Hardy was a great boost. And of course it was through *All Creatures* that John Nathan-Turner spotted me and decided that I would be a good *Doctor Who*. "I wondered what Davison's reaction had been on learning of Nathan-Turner's idea? "Total and complete amazement. I remember it well, John 'phoned me at home one Saturday, and after he'd put the idea to me I nearly dropped the receiver. I remember Sandra (Dickinson, Davison's wife) shouting out 'If you're going to be the Doctor, I want to be your companion', and then mumbling something about having a bit of time to think it over. It took a few weeks before I finally accepted it because I had to think about exactly what it was I would be taking on – from the effect on my career, to whether I felt I could actually do it justice. By that stage I also had my committments to two other series, *Holding The Fort*, and *Sink or Swim*, to worry about. Anyway, I had lunch with John, who basically persuaded me to do it. I decided, too, that after being offered it, I couldn't have stood watching someone else play it."

Davison's first season was recorded out of sequence in order to juggle his schedule to fit in with other series to which he was committed. The other reason was to enable him to establish his Doctor's character before recording the erratic and unstable version seen in his debut story *Castroalva*. I wondered if this was a help or a hindrance? "Well, I found it a great help actually. The idea was for me to plunge straight into the part and then to pull back a bit in *Castrovalva*, so that the first one we recorded was *Four To Doomsday*. Now, if you watch that now, you'll notice that we're all working very hard, perhaps even forcing it a little, and that was because I was feeling my way into the part and the others who were already there were adapting to me. It was a very tiring one to do from that respect, because we were all being careful not to tread on each other's toes. Later on, as we became much more familiar, the whole process was a lot easier. So I was grateful we did it that way, although you'll notice my hair grows between stories!"

Davison had a considerable say in both the characterisation and visual side of his Doctor: "I thought about it a lot. I decided that I'd like to take elements of all the previous Doctors and mould them into one, adding a kind of innocence and impetuosity of my own. I didn't include anything of Tom's because he was too recent and we wanted a contrast with his very dominant figure. Another feeling was that the Doctor had become too much of a super hero figure and that he needed to be made more vulnerable. Of all my influences, I suppose the most dominant was drawn from Patrick Troughton's playing of the ▶



◆ Peter Davison

part, because he was the one I'd most watched as a kid and I admired his lighter touch a lot. But I did try and make it my own, because if I hadn't it would have been an exercise in impersonation rather than acting.

"As far as the costume went, that was another area which was discussed a lot between John and myself. I came up with the cricketing motif simply because cricket is a game of which I'm very fond, and it seemed to suggest a good sort of profile. It fitted with out desire to make him young and a bit more physical in his approach, as well as being a nice link with that whole Earth ethos which the Doctor has always been so involved with. The celery was John's idea. He just came to me one day and said, 'I think the new Doctor should wear a stick of celery on his lapel' and so that was it. Funny really, because I don't really like celery very much and I usually end up getting presented with tons of the stuff at conventions! It was nice that it was actually explained before I left the series."

Peter Davison has always expressed a preference for adventure stories. With this in mind, I asked him what he enjoyed most about his first season in the part? "Well, it has to come down to Eric Saward's two stories, *The Visitation* and *Earthshock*. Both had very well thought-out plots and they looked good and exciting. *Earthshock* is one of my three favourite *Doctor Who* stories, because I always liked the Cybermen and it was very dynamic. We had a tremendous time with that one, because although the pressure was on, it had a wonderful guest cast, and yet still managed to give us a lot to do. It had a cut and thrust that was missing from some of the other stories. My other favourites were *Frontios* and my last one *The Caves of Androzani*. *Frontios* was excellent, an extremely well-rounded script that got hold of the way I saw the part of the Doctor, and made his dialogue and actions fit in with this. I enjoyed it because there was really something there to latch onto in rehearsal and make your own. If you like, it had enough there without the actors having to try and embellish a weak storyline. *The Caves of Androzani* is my favourite of all my stories. It was a terrific one in which to leave. Indeed, I couldn't have got a better exit and Graeme Harper was a superb director. That had a pace and a style to it that was quite unique, and I think everybody who worked on it picked up on that."

Conversely, I asked Davison if there had been anything about his time in the show that he wasn't really happy about: "Yes, although mostly it's little things. I was always frustrated that we didn't have enough money to be spectacular with every story. It was always time and money that were the two biggest worries. I think my least favourite story has to be *Time-Flight,* purely because of the money angle. We did some good filming for that but by the time we got to the studio, I think it was rather obvious that all our season's money had more or less been spent. Performance-wise, I was never very happy with the second series. I think it got just a little bit dull, and the stories a bit over-complex. I didn't feel that I had a lot of room to embellish the character and I think this is definitely one of the inherent dangers of doing *Doctor Who* – the writers tend to latch onto your first portrayal of the part and stick with that. For me, that presented too limited a challenge. On the other hand, I think there was a conscious effort made during the third season to do something about that, which is why I felt happy about going out on top – or at least at a peak."

Davison worked with six other actors and actresses who played his various companions. Had he a particular fondness for any one of the characters? "Yes. I liked the character of Nyssa best of all. She seemed to me to work best in the *Doctor Who* format. Now I know that she wasn't as popular a character as Tegan, but speaking from the Doctor's angle, I don't think that stroppy type works as well as the more passive, 'pass the test tube' kind of assistant. I think if you try and break the mould then the character emphasis changes and you're veering dangerously into the realms of soap opera. *Doctor Who,* as I have always seen it, is about adventure. I think becoming to preoccupied with whether a character is going to get back to Earth or not takes it into the *Crossroads* situation. I really liked that kind of gentle character that Nyssa had – it was a good contrast, and I think that she went best with the Doctor I played. That's not to pass any kind of judgement on Janet Fielding or Mark Strickson or anyone, because we all got on tremendously well. It's just an opionion about the characters."

For all this, the team of Davison, Strickson and Fielding seemed to work very well, resembling a family set-up. Had this inter-relationship been worked out in rehearsal? "All that sort of input does tend to be initiated in rehearsals, yes. But *Doctor Who* isn't the kind of show that gets largely re-written by actors. It's very tightly plotted and scripted and if there's any character overkill it gets cut in the producer's run. I think what you saw on screen was the culmination of the good working relationship that Janet (Fielding), Mark (Strickson) and myself developed, within the tight limitations of the lines we were given. Mark got very fed up with playing the companion part, but Janet 'endured' it for nearly as long as I did – basically because the show was a lot of fun to do, and because it became a great team."

Peter Davison is one of only two Doctors to have been featured in the top ITV show, *This Is Your Life.* Broadcast in March 1982, it involved *Doctor Who* names from Sarah Sutton through to Beryl Reid, who made her entrance clutching a bouquet of celery. Had Davison had any inkling that the show was going to take place? "No. None at all – if I had found out they'd have cancelled the show, because the surprise is a large part of its appeal. I remember it very well, it was a wonderful day. John (Nathan-Turner) persuaded me that we were going to do some promotional filming in Trafalgar Square, for Australian TV. Having got that far, the conspiracy spread to include Sandra (Dickinson) and all the others you saw on the show. It was a very strange feeling, I really couldn't grasp it all at first. When you see Eamonn Andrews coming towards you, you really need to pinch yourself and say 'Is this really happening?'. After I'd got over the shock, it was a lovely evening, and a good chance to catch up with a lot of old friends and relatives who I hadn't seen for a long time. If it was a shock for me, imagine what it was like for everybody who had to keep the secret for three months before the show was recorded!"

It was during Davison's time with the series that foreign filming began to become a regular fixture of the *Doctor Who* season. I asked him about filming abroad, the differences involved and whether he preferred location work to the closer confines of the studio? "It was nice to be able to film sequences abroad, because it inevitably added a bit more gloss to the look of the show. I tend to prefer location film for visual reasons, in other words because it looks better than studio-shot stuff. I was never entirely happy when we were totally studio-bound, and studio work is much more concentrated because you're recording a lot of material in the space of a very short time. Filming gives you a chance to think, to catch your breath and go into it all a bit more thoroughly. Woe betide you if you hadn't done your homework before going into the studio, because there just wasn't the time for you to stop and have a quiet think about it all. Filming abroad was a different kettle of fish again. When we went to Amsterdam, I got a lot of recognition because they had *All Creatures* running over there – but not *Doctor Who.* So I caused a lot of confusion I think, as well as some shock, wandering about with all that decaying face make-up.

"I think if anything it's harder filming abroad, because the onus is on the director to make the location work and make it show on screen. You become very cliqey in your unit because it's all a strange land. Socialising in the evening is very 'in'. I think Lanzarote looked great, it gave that story a very polished look, which was something that I felt we could be proud about. In either situation it's hard work, because you've got to get it all done within the imposed time limits. You can afford a laugh at a rubber monster or a silly line in rehearsals, but when you actually do it, if you're not concentrating one hundred percent then likely as not that's what will go on tape and you'll come out of it looking silly. It can be difficult keeping a straight face in some scenes but you have to make the effort or chaos would reign."

In recent years *Doctor Who* has become something of a *cause célèbre* in the field of publicity, promotions and merchandise. As the Doctor, Peter Davison made many personal appearances and endorsed many items of *Who*-related product. How far had this involved him, and did this side of the part irritate him at all? "Well, the thing is that you do have some idea of what it is you're getting into before you take on the part. I think my most immediate problem was that I had about a year before I actually appeared on television as the Doctor, and John (Nathan-Turner) was very keen to sell me beforehand. It all happened very quickly and I began to get mail and recognition extremely quickly too, so it didn't really matter that I was doing all this personal appearance and promotion bit as well. Even if I hadn't participated, I think press interest was still there and of course there's always going to be merchandise if a show is successful.

"What I tried to do was strike a balance. I didn't mind doing all the publicity and so on, but I didn't want *Doctor Who* to totally take over my life. I needed time to myself, time for other projects and besides if I'd overdone it, I think the public would have got pretty sick of my face. When I did personal appearances I wasn't keen on going in costume – I didn't want to go in character. If somebody asked for my autograph it would always be signed 'Best Wishes, Peter Davison' because if you sign yourself as the Doctor you're insulting the person's intelligence."

During Jon Pertwee's era, the first of the anniversary stories, *The Three Doctors,* was made. When Peter had ▶

DOCTOR WHO

TIMEVIEW

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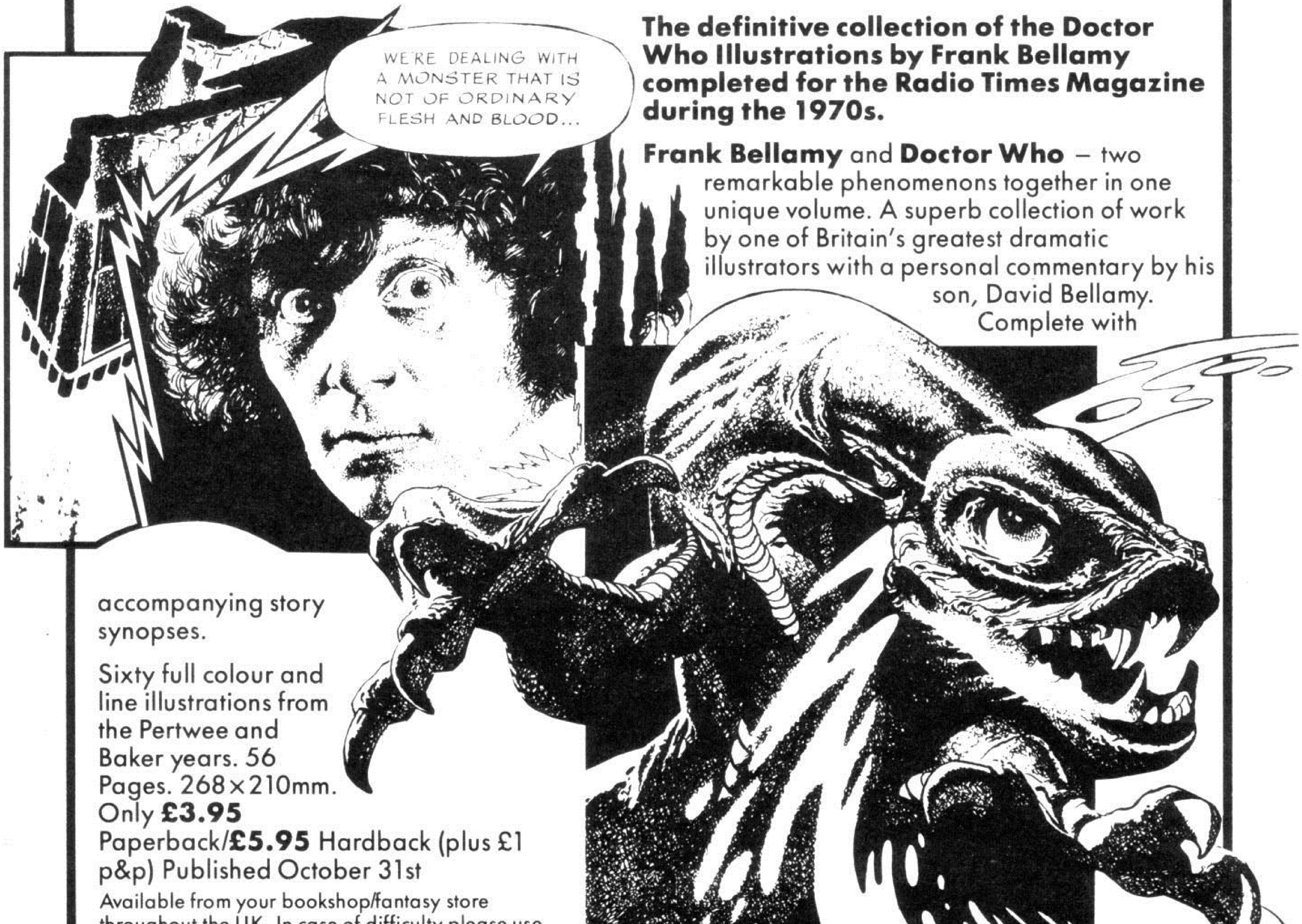
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Peter Davison

finished his second year as the Doctor, a similar special, *The Five Doctors,* was produced. I asked Davison about his memories of this rather significant landmark: "I have very good memories of doing the special, because we all got on so well. I think we were originally kept apart in the script because John Nathan-Turner worried that we might not get on, or that we would start demanding a better share of the action, but as it was we all got on terrifically well. It was all a bit silly in rehearsal, of course, but then it was bound to be, wasn't it? Luckily the director, Peter Moffatt, knew when to tell us off, and when to let us have a good laugh. I particularly enjoyed working with Patrick, and of course he has a tremendous sense of humour, so we had a whale of a time. It was also nice to have the Brigadier back again. Nicholas Courtney had made *Mawdryn Undead* – a great show to do, and I'd already worked with him in *Sink or Swim* and *All Creatures* so we got on straight away. About the only bad thing about it was the freezing weather on location in Wales, and a sequence where special effects were a little enthusiastic with an explosion, nearly finishing Anthony Ainley off for good!

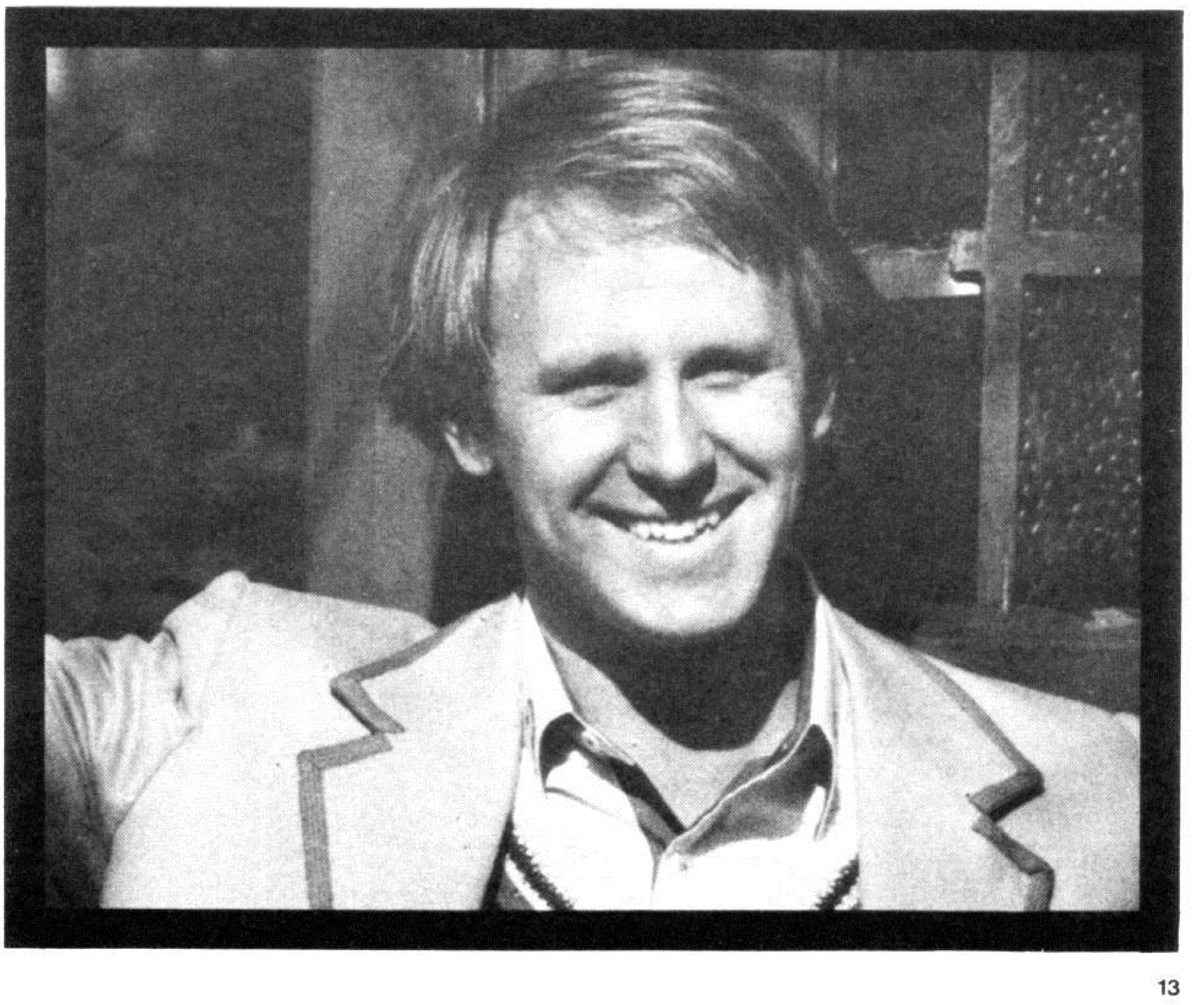
"We were lucky to have the special because it made up for the loss of the story that we were going to do at the end of that season which, because of the strike, had to be held over for the next series." This story became *Resurrection of the Daleks* and saw the first of the major changes in the TARDIS crew, with actress Janet Fielding bowing out after three years as Tegan: "I had to have a DAlek story before I left, I'd have been very disappointed if one hadn't been done. The Daleks are so much a part of everybody's memories of *Doctor Who* that it would have been terribly sad if I'd not met them. That was another of the best ones I did, a good exciting script with lots of action and tremendous direction from Matthew Robinson. It was also the beginning of the end for my team, with Janet leaving, which was a sad moment. I remember her little jape of announcing that all flights to Lanzarote had been cancelled!"

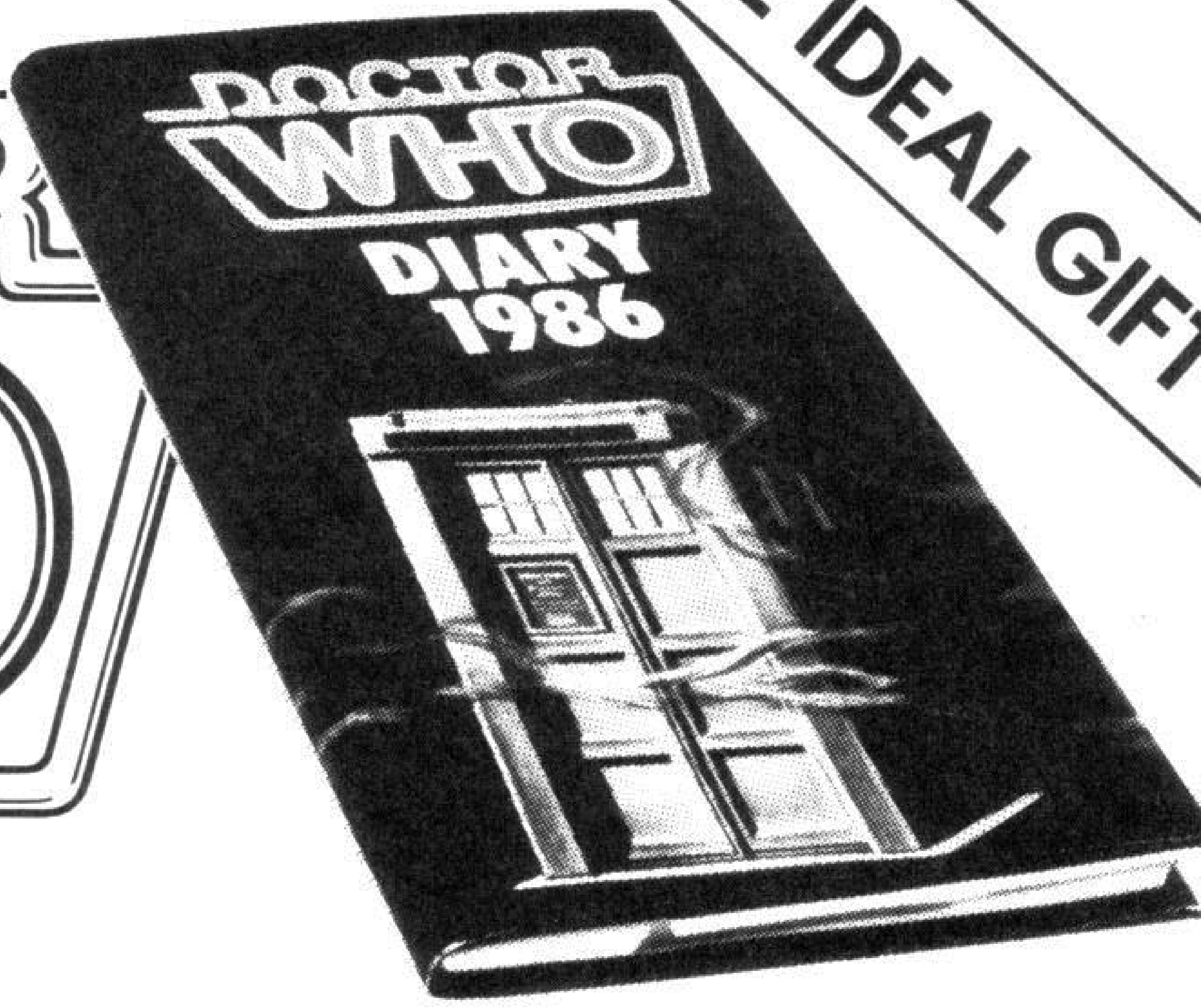
When Peter Davison announced his intention to leave the series he caused a storm of press and television interest: "They were all looking for a behind the scenes row, indeed the *Daily Mail* printed that I'd been given the elbow because I was too boring! Unfortunately for them, there was no row – in fact John Nathan-Turner tried very hard to keep me on for another season. However, when I joined, I remembered meeting Patrick Troughton in the BBC car park and him saying 'Congratulations. Don't stay longer than three years though.' And I think he was right. You see, as an actor I've lived fora long time with the terror of expecting a day to come when there's no work for me. The temptation with doing *Doctor Who* was that I could just have stayed for season after season . . . some people go on and on in it and it suits them, rather like John Nathan-Turner, who's utterly dedicated to it. But I was risking an association that could have been very damaging career-wise. It was a decision I made through attempting to further my career, it wasn't a happy decision as in 'Thank God that's over'. I just wanted to do other things after my time. *Doctor Who* was a lot of fun to do, we had some terrific guest artists and I wouldn't have missed it for anything. It was very demandingand strikes delayed my last story so I was too tired to feel sad when it was all finally over, but, yes, one does suffer the odd pang."

In spite of leaving the programme after a relatively short period in the role, Davison has no intention of turning his back on the series and to this end he still attends as many conventions as he can fit in with his hectic schedule. "Conventions are great, and you have a chance to talk to fans, which you can't offer in a letter because you haven't the time. The British regard it all rightly as an institution whereas in the States it's all a bit of a cult, very enthusiastic, very zany. Conventions usually mean you don't get a lot of sleep, but they're fun. As for the series itself, well, if there's ever a story like *The Five Doctors* again then I'd love to come back and do it."

After he finished in *Doctor Who* Peter Davison went straight into a BBC classic serial *Anna of the Five Towns.* This was followed by a touring version of Neil Simon's comedy *Barefoot In The Park,* with Davison playing opposite his wife Sandra Dickinson, and an episode of *Mis Marple,* in which he played a murderer. "I also did a series called *L Driver* for the BBC which was in the studio at about the same time as one of Colin Baker's new *Doctor Who's.* As a bit of a joke I went in when they were doing this scene with Pat Troughton and crept up behind Colin to give him the shock of his former lives, so to speak – but he took it all in his stride!"

Over the next year Peter Davison will be busy filming his new series for the BBC entitled *A Very Peculiar Practice* which involves almost as heavy a schedule as *Who:* "Although nothing can be as strenuous as filming *The Caves of Androzani* when I had to carry Nicola whilst running through all these sand tunnels. I think that nearly killed me!" Finally Davison summed up his three years with the show: "It was a great wish fulfilled and it was certainly one of the biggest challenges of my career to date. My fondness for *Doctor Who* is a lot more personal now, and about the best thing I can say about not being involved in it any more is that now I don't have to know what's going to happen in every episode!"★





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ON TARGET

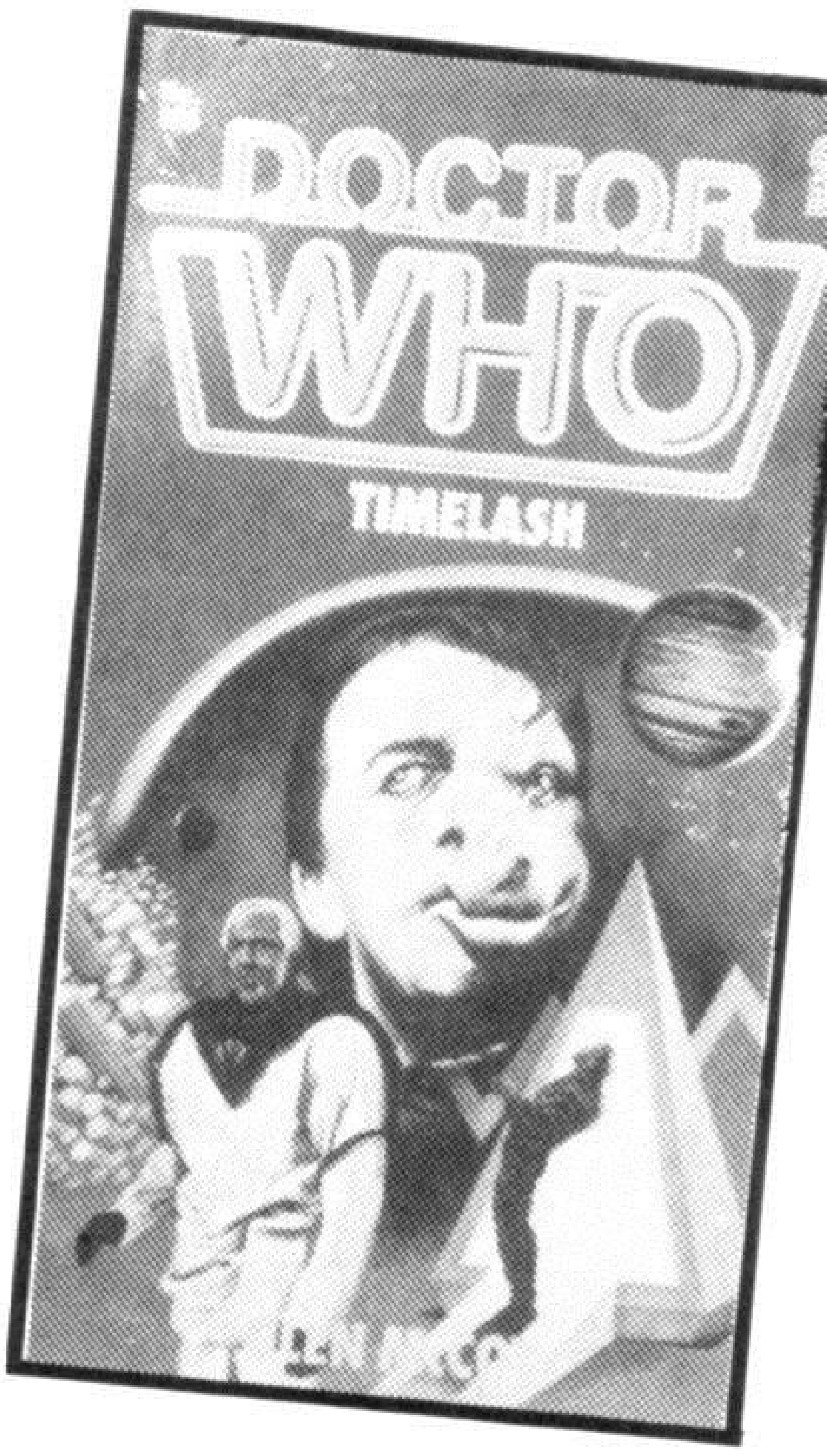
Anyone who has followed the fortunes of Target books since their birth, a whole twelve years ago, must have noticed the change in trends. When the series first started there was a fair cross-section of books; first the three Muller original Hartnells, then a batch of Pertwee's (the then current Doctor) and a couple of Troughtons. As Tom Baker came on the scene, the programme grew in popularity and so Target started getting out almost one book a month – most by the much-maligned Terrance Dicks. This state of affairs got to ludicrous proportions around 1978/79 when the books of the sixteenth and seventeenth season suffered terribly and became easily the weakest of the series. The early Eighties picked up tremendously as more old stories got done, as well as the current material – helped by the fact that the newer stories were over and done with much quicker on TV, thus increasing fans' demand for other material all year round, and those new stories left six months of the year open for five or six older books.

Unfortunately, 1985 has seen the return of the recent books coming out in one fairly solid lump. *The Twin Dilemma, The Two Doctors, Time Lash, Mark of The Rani, Attack of the Cybermen* and *Vengeance On Varos* are all arriving fairly closely together – just like the sixteenth or seventeenth season books did six years ago! However, this is not a retrograde step, that is solely due to the writers. Can anyone deny the enhancement the books are getting by being penned by the teleplay creators. Certainly Terrance Dicks has a part to play – his recent Pertwee adaptations have been very good as a result of the time he can afford to devote to each, but there is no doubt that if an original author *can,* and *will,* write the pages, it makes the book far more interesting. That way, it is possible to see exactly what an author was feeling as he wrote the script, we can read about incidents that never occured on television, either because the author hadn't conceived them then, or because they were cut due to the restrictions of television production. Imagine *The Gunfighters* not being by Donald Cotton, or *The Leisure Hive* not by David Fisher. Certainly another author could have realised the tales, but not with the insight and flair, that the original creator possesses. I, for one, look forward much more to books like *The Space Museum* or *Black Orchid* knowing that Glyn Jones and Terence Dudley are contracted to write them, rather than Terrance Dicks or Ian Marter (both of whom can improve a script no end. Think of *The Auton Invasion* and *The Sontaran Experiment*), but cannot fully know what the script was meant to *feel* like.

TERRIFIC TIME LASH

All this waffle brings me to *Time Lash,* written by Glen McCoy, both for TV and now as a book. Glen McCoy successfully translates that story into an entertaining book that very definitely expands, and enhances the teleplay. Restored are many of the scenes left out due to recording difficulties and these are complimented by many new scenes, especially at the book's start where we meet Katz and Sezon and the resistance in general. The Borad is given an army of clones (rather than the odd one on TV), there are plenty of androids in the fight scenes, and the Doctor finally explains to Peri exactly how he and Herbert (not quite so wet on the printed page, thank heavens!) escaped the bendalypse warhead. McCoy is also very good on characterisation – the Borad is psycho but understandably so, Tekker is more misguided than malicious and the rebels do seem to have a cause to fight for. But it is with the Doctor and Peri that he excels. The doctor "bounced into the chamber, full of life, to the joy of everyone", and the Doctor has a great line in sarcasm telling Mad Megelen that, even though he has mutated into a stronger, more resilient creature, he can never achieve much "as long as he has a half-green snout and tail between his legs". "Nobody loves you, nobody cares, nobody needs you" yells the doctor in the final fight, taunting the Borad. Although it is poignant – and indicative of the sixth Doctor's warped character that the taunt, although true, is unnecessary – not even the brusque fourth Doctor would treat a defeated enemy with quite such out and out cadishness. Of all the books so far containing Colin Baker's Doctor, McCoy's is the first to successfully portray an actual character for the Time Lord. And as for the Time Lash itself . . .

"Gazak bellowed his last pathetic scream, then within split seconds, he no longer existed in Karfel's time and space. Tyheer yelled as he realised it was his turn. It took four guardoliers to hold his struggling body before picking him up and marching him to his fate. The chamber echoed with his final pleas as Remis hurried the guardoliers on. The Maylin was far from happy with any of his sentences, noting that the Time Lash was a particularly evil and unnecessary form of punishment. Yet, glimpsing the monitor in the corner, he realised the consequences of failing the Borad's explicit instructions. Rather like throwing a sack of coals into a burning kiln, the four guardoliers ejected Tyheer unmercifully into the concentric rings of the time corridor. A blood-chilling scream bounced from wall to wall for several seconds after his departure. Mykros looked at Vena – any comment would have been unnecessary."



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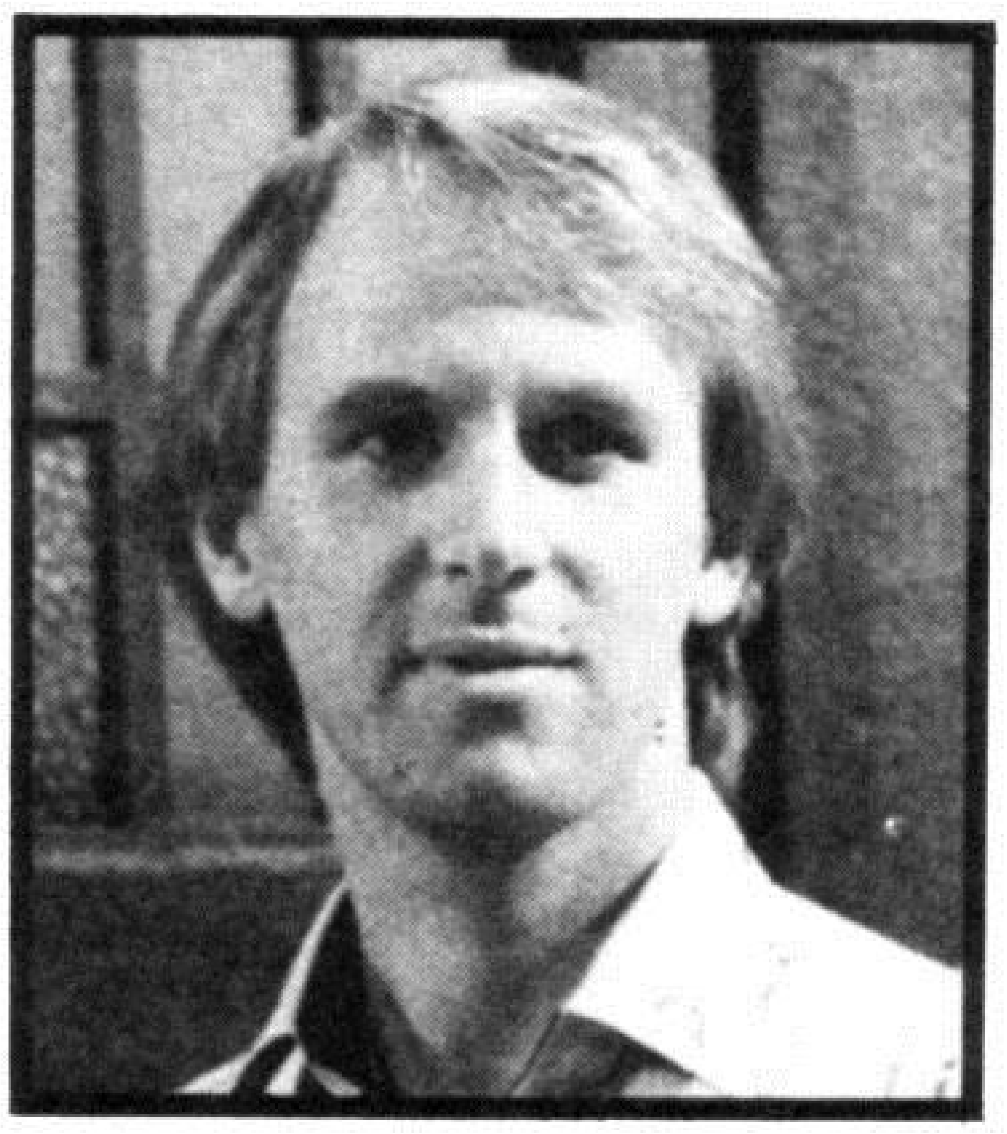
Resurrection of the Daleks



EPISODE ONE

The quiet of a street in present day London dockland is abruptly shattered by a screaming band of ragged refugees who flee from a warehouse pursued by three armed policemen. The policemen ruthlessly gun down the escapees, and any witnesses with machine pistols. Their commander, a hard-faced man named Lytton vanishes, transported back to a spaceship far in the future where he admonishes his aides for allowing "the specimens" to escape. Back on Earth, two of the prisoners have escaped the slaughter, Galloway and his cowardly friend Stien. The former advocates a return to the warehouse: they must use the Time Corridor to warn their own people. But Galloway is killed by one of Lytton's troopers, leaving Stien to fend for himself. From a hidden vantage point Stien observes the arrival of a bomb disposal squad.

Working desperately at the controls the Doctor manages to break the TARDIS free of the Time Corridor which had trapped it in mid-flight. He steers the ship to Wapping, 1984, intent upon the locating the corridor's terminal, but he finds only Stien who pleads apparent ignorance about who controls it.

A space station circles the Earth. Aboard it are a disconsolate crew and one prisoner who, orders state, must be killed at any sign of danger. But years of inactivity have dulled the crew's reactions, and their efforts to resist a surprise attack by a Dalek cruiser prove futile. Spearheading the attack are mercenary troopers under Lytton's command. Quickly they neutralise most of the crew and prevent an attempt by Security Officer Mercer to kill the prisoner. The seals broken, a cryogenic chamber is opened and Davros, creator of the Daleks, is freed.

In the heart of the space cruiser the Supreme Dalek receives this report, plus news that the Doctor has been detained in the warehouse. All is going well. A Dalek is despatched to fetch the errant Time Lord . . .

Exploring the warehouse, The Doctor, his companions and Stein have been discovered by Colonel Archer and his bomb disposal squad. Initial scepticism about the Doctor's motives is dispelled when the Dalek from the cruiser materialises. The Doctor helps Archer destroy it, and in return the Colonel reveals what brought him here – Alien artefacts in the form of sealed cylinders found by a gang of construction workers.

Tegan has been injured in the fight. With his readio-transmitter dead Archer goes to telephone for an ambulance, but *en route* is ambushed by Lytton's two "Policemen". Gradually all of Archer's men, bar Professor Laird who is tending to Tegan, are similarly ambushed or killed.

Accidentally encountering the Time Corridor, Turlough has found himself transported into the future. Here he meets Mercer and the Station's Science Officer, Styles. Their plan is to steal into the Self-Destruct chamber and blow up the whole base, plus the invaders. Turlough wonders if there is a way to achieve this without them all perishing in the attempt.

Davros awakes. Horrified, he listens as Lytton recounts a history of the Daleks' defeat by a virus spread by the Movellans, the Supreme Dalek's need for him to find an antidote, and the imminent capture of the Doctor. Vowing to kill his Time Lord enemy personally, Davros demands the services of an engineer to repair his life-support systems. He is assigned Kiston. At once Davros uses a device to recondition Kiston's mind to serve only him. He is the first of what will be a combined army of troopers and Daleks Davros will use to usurp power from the Dalek Supreme, and repave the Daleks' path to absolute universal supremacy.

Realising that the Daleks must have shut down the Earth entrance to the Time Corridor, the Doctor elects to use the TARDIS to venture aboard the Dalek ship. He persuades a reluctant Stein to accompany him, but Tegan is still too weak to be moved. The two leave, watched by Lytton's "Policemen". Laird and Tegan, examining the alien cylinders, are debating their next move when, to their amazement, Archer and his soldiers return. There is something cold and dispassionate in Archer's manner and immediately the girls are suspicious.

The TARDIS materialises in an empty corridor aboard the Dalek ship. The Doctor is all set to explore when he finds himself confronted by Stien with a gun pointed in his direction. Stien, it transpires, is a Dalek agent with specific instructions to capture the Doctor. From every doorway Daleks glide out, telling the Doctor the moment of his extermination has arrived.

EPISODE TWO

Lytton arrives just in time to relay the orders of the Supreme Dalek; the Doctor is to be taken for duplication.

Turlough and the meagre band of survivors from the space station's crew arrive at the Self-Destruct chamber and set about the complex job of programming in the codes that will arm the mechanism. Anxious not to die, Turlough persuades Mercer to look at the Time Corridor with a view to using it as a means of escape.

Meanwhile, Davros has convinced the Supreme Dalek to allocate him two Daleks from which he can extract body tissue that might reveal the nature of the Movellan virus. This turns out to be little more than a pretext, affording Davros further recruits to his cause.

Mercer and Turlough leave Styles and the crew working on the destruct sequence. They have an idea to assassinate Davros, believing him to be the reason why the Daleks are still here. But in the meantime the presence of 'hostiles' in the Destruct Chamber is noticed and Lytton's troopers are despatched to break in and annihilate them.

Stien commences carrying out the Dalek Supreme's plans for the Doctor. Stien is, like Archer and Lytton's "Poliemen", a Dalek duplicate – an android facsimile, perfect in every detail but with allegiance to the Dalek cause. The Doctor, plus his companions, will be likewise duplicated and then sent back to Gallifrey to assassinate all the members of the High Council.

Taking advantage of a temporary absence of guards, Professor Laird tells Tegan to fetch help. But she is spotted by Lytton's "Policemen" who pursue and re-capture her by the banks of the Thames. Brought back to the warehouse she is shoved into the Time Corridor by the duplicate Archer. Attempting to escape Laird is mercilessly shot down. Tegan arrives aboard the Dalek ship only to find the transporter area temporarily deserted.

Fortunately the Doctor discovers the duplication process is far from stable. Stien's basic humanity is still intact, enabling the Doctor to break through and remind him of his roots in the Human Race. His conditioning broken, Stien releases the Doctor just in time for him to be re-united with Tegan and Turlough.

Styles manages to complete arming of the destruct bomb, but she is just seconds too late. Lytton's men break into the chamber and shoot all of them.

The Doctor decides that, distasteful as it is, he must kill Davros, and is accompanied by Stien and Mercer to carry out the execution. However, he finds it difficult to put the plan into action when finally confronted with Davros himself. Before a decision can be made, events overtake him. The Supreme Dalek, having considered all the factors involved, decides to exterminate both Davros and Lytton. Aware that Davros has sent his trooper/Dalek followers to Earth to capture the TARDIS, the Dalek Supreme marshals a force, under Lytton, to destroy them. He then sends a squad of Daleks after Lytton with the intention of killing them in return.

Fighting breaks out all over the space station. Mercer is killed, and Stien, fearful that the Daleks might regain control over his mind, goes in search of the self-destruct device that Styles so nearly activated.

Tegan and Turlough arrive back in the warehouse on Earth, courtesy of a pre-programmed TARDIS. They are just in time to witness the outbreak of hostilities between Davros' forces, Lytton and his troopers, and the Dalek execution squad. Soon the warehouse is echoing to the blasts of repeated gunfire – Dalek against Dalek, trooper against trooper.

Into this *melée* arrives the Doctor, bearing one of the alien cylinders which he now knows contains quantities of the Movellan virus. He releases this virus into the battle area on Earth while, unbeknown to him, Davros does the same aboard the space station with a virus he has created – convinced that he must defeat the machinations of the Dalek Supreme. But, after checking his escape pod Davros suddenly finds himself succumbing to his own anti-Dalek poison. The bacteria present is breaking down the systems in his support chair, making escape almost impossible.

When the Daleks enter the Self-Destruct chamber they find Stien poised over the switch. They blast him down, but in his death throes Stien falls onto the actuator, consigning both space station and cruiser to a fiery oblivion.

Down on Earth too the slaughter is ending. The Movellan virus makes short work of both warring factions of Daleks, and by that time all but one of the human troopers are dead too. The sole exception is Lytton. Accepting his losses, he redons the guise of a Police Inspector, slipping from the warehouse to rejoin his two "Constables".

For the Doctor victory looks complete until the Supreme Dalek, by means of the TARDIS's monitor system, informs him that there are already a number of duplicates in places of importance on Earth. The Daleks do not need to invade at present as the collapse of Earth society is now assured. The Doctor, however, knows from Stien's example that they are unstable and will eventually revert to normal behaviour – so the world should soon be free of Dalek agents.

For Tegan, however, the mass slaughter and mayhem has proved too much, and as the Doctor prepares to leave she tells him, tearfully, she will not be going with him. As her Aunt Venessa once said, when it ceases to be fun, stop doing it. All this recent death and carnage has brought home to Tegan the terrible legacy of the Doctor's travels, and she has decided to stay on Earth.

Unsure now of his own future, the Doctor departs, leaving Tegan to wish herself "Brave heart".

FACT FILE

Resurrection of the Daleks

Resurrection of the Daleks started life as a four-part script entitled *Warhead.* Planned to conclude the twentieth season, Eric Saward's script was to have been directed by *Earthshock* maestro, Peter Gimwade. However, the strike which prevented the story from being made in its original slot, meant that Grimwade had to be replaced by newcomer Matthew Robinson. Robinson was already a veteran of production line television, much of his experience coming from directing top soap operas like *Coronation Street* and *Tropic.* In the gap between the period originally planned for its recording (January 1983) and its eventual production (September/October 1983), Saward took the opportunity of tightening up the script, and included a departure scene for Janet Fielding which, for obvious reasons, wasn't in the original. The other main change from the first plan was that actor Michael Wisher, who had been due to re-create his role as Davros, had to drop out due to a commitment to the stage play *The Dame of Sark.* To replace him, Robinson chose well-known radio actor Terry Molloy, veteran of *The Archers* and later to return in both *Attack of the Cybermen* and *Revelation of the Daleks.*

Two days of location filming started the production process on the 11th and 12th of September, with shooting being confined to a series of warehouses and streets around Shad Thames and Butler's Wharf in London, near Tower Bridge. Although it was only September, the weather was bitterly cold and it even rained during some scenes. Luckily for the regular cast they were only required on location on the Monday, with an extensive press photo call being organised to publicise the return of the Daleks. Some hours were also spent on arranging a photo call for *Radio Times*, and since many of Matthew Robinson's shots were taken via a dolly track (a kind of miniature railway track to give the film camera a smooth field of movement) there was quite a lot of waiting around while the track was taken up and re-assembled somewhere else.

In the studio, the first scene with Lytton entering the Dalek ship was spoilt on his exit line by the appearance of the boom microphone. This only came to be noticed in the editing stage, however, so Robinson had to use the quantel video process to slow down Lytton's movement towards the door, while dubbing his lines again so that the words still matched the pictures. Another oversight in post-production was the omission of Leela from the flashbacks sequence, all of which were clips from old episodes with the single exception of Katarina's, who, since none of her episodes survive, was represented via a standard BBC still. Designer of the complex studio sets was John Hurst, previously associated with the programme on *Planet of the Daleks* and later *The Caves of Androzani.*

The use of a cat caused understandable problems for the production team, although it proved very well trained in the event of recording. Considerable time was devoted to taping the special effects seen in this story, with the sequence of the Daleks blasting through the ship's door being achieved in two takes, and because of the setting up of the pyrotechnics involved, taking up most of one evening during the five studio days. Similarly, the scenes involving the destruction of the Daleks were complicated by the need to lock off the camera, while the actor inside the Dalek was moved to safety, substitute an effects Dalek and then start the camera again for the final explosion. This locking off/restarting of the camera was utilised extensively during the story for all the scenes of the Dalek time tunnel, whose effect was heightened in post production by use of an electronic wipe. Stein's spectacular death scene was created again through quantel and through the use of the video paint box used to create the regeneration later in the same season. For the scenes of the dying Daleks and of Davros' own apparent demise, a special kind of foam was used, operated from within the casing. In the event of the inevitable second takes, several special effects men were on hand to rush on and wipe the foam off as quickly as possible.

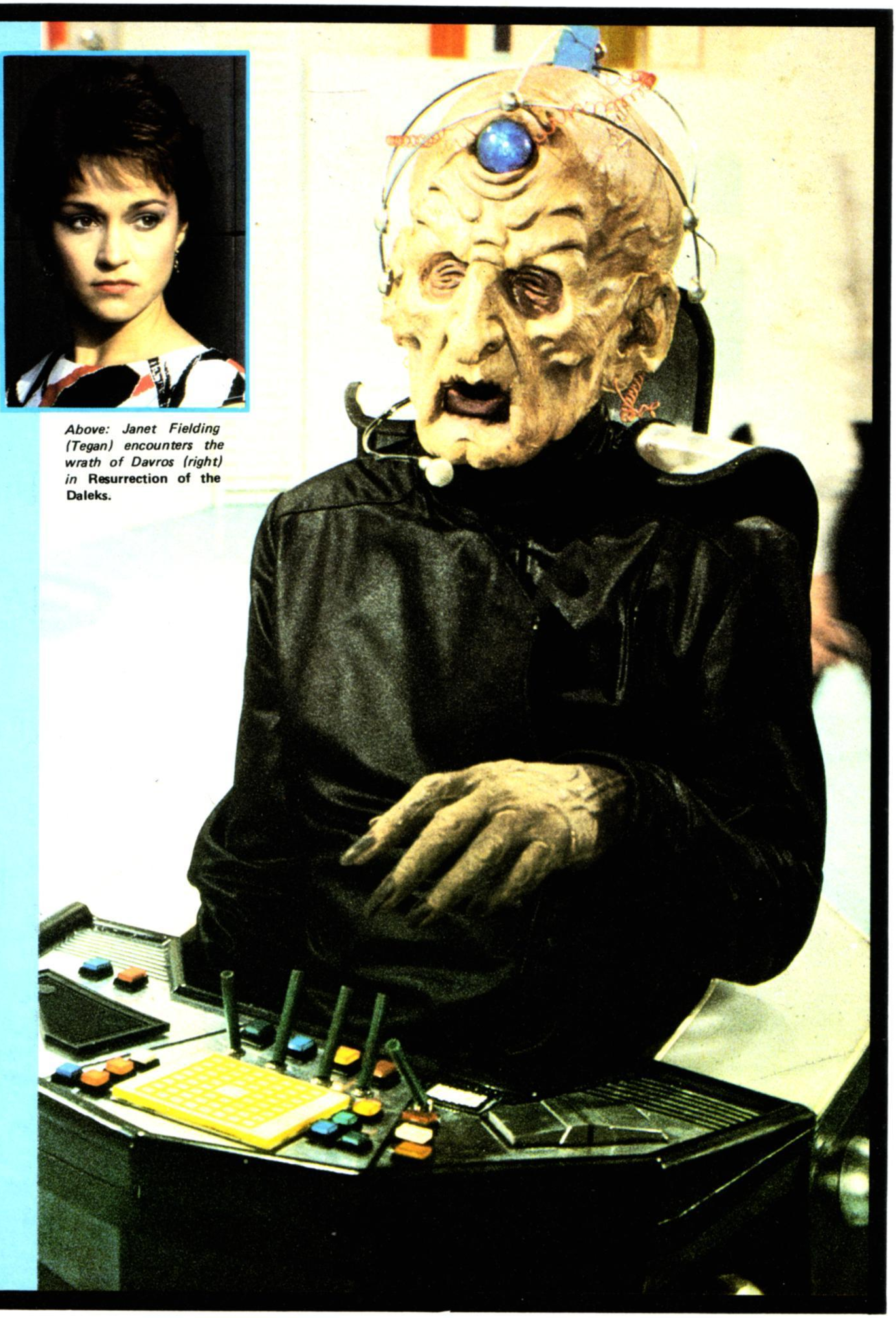
VISUAL EFFECTS

Further problems were experienced during recording because of the nature of the sets. These meant that the boom microphones had difficulty in picking up the actor's voices, without casting shadows over the set that would spoil the illusion. Visual effects were behind the operation of the Dalek mutant, which was made to move with a sort of used to enhance the scenes of the TARDIS trapped in the time corridor, following on from the *Frontios* story. Janet Fielding's leaving scene was taped on the penultimate evening's work, as virtually the last few minutes of recording time was left. The scene was rehearsed with Fielding bumping into a decaying Dalek as she leaves the Warehouse, her horrified reaction showing her disgust at the carnage around her. However, because of time pressures, this was forgotten in the desire to get the scene 'in the can'. Janet Fielding was understandably upset at this rushed departure saying, "I just didn't like that last look". Her final recorded scene took place the next evening and consisted of her arriving on the Dalek ship only to be surprised by Turlough.

The large cast including Maurice Colbourne as Lytton, later to return in *Attack of the Cybermen, Likely Lads* star Rodney Bewes as Stein, Rula Lenska as Styles and *Play School* presenter Chloe Ashcroft as Laird. The Daleks voice-overs were done by Royce Mills and Brian Miller (Roy Skelton being unavailable to take part), while John Scott Martin, Tony Starr, Toby Byrne and Cy Town played the creatures themselves. The story went out in two episodes of forty-five minutes duration. They were the first to go out on their initial airing like this, although the story was designed as a four-parter. This re-scheduling took place because of the Winter Olympics, and resulted in several small scenes either being lost or trimmed. Some of these subsequently appeared in a four-episode version screened in America, with Part Two being shown minus sound effects and music.

The main bone of contention in this story came with the scenes of the Dalek virus eating away cast members' faces and hands. These complaints were answered by the producer in a letter to *Radio Times.*

Due to contractual problems the story is unlikely to be novelised for the present, although Eric Saward has expressed his desire to undertake a book version if it does become possible. With many of the expensive helmets and costumes designed for the show being re-used in the following season's *Vengeance On Varos, Resurrection of the Daleks* was a costly and excellently made story, as well as being both exciting and involving to watch.◆



Above: Janet Fielding (Tegan) encounters the wrath of Davros (right) in **Resurrection of the Daleks.**

Alien worlds

In Part 1 of our exploration of Alien Worlds in Doctor Who, Richard Marson *considers the many exciting and thought-provoking stories that have emerged from the background of new and unexplored worlds.*

The programme's first producer Verity Lambert found the initial process of finding suitable scripts with alien locations, characters and plots something of a problem. The virtual creator of the whole *Doctor Who* concept, Sydney Newman, wasn't at all keen on either the bug-eyed monster routine or the cardboard set look endured by most science fiction planets on television. When Lambert and script editor David Whitaker commissioned Terry Nation to write the seven-part tale about *The Daleks,* they found themselves in very hot water with their outspoken boss. To him, Nation's script represented all that was worst about television science fiction and it was only the unavailability of another script that allowed *The Daleks* to go ahead. Looking back to the tremendous impact those seven episodes had, Newman admits he was wrong and henceforth let Lambert and Whitaker get on with the job in their own way.

Actually, Newman had been somewhat unfair in labelling *The Daleks* as "claptrap". It may not have been the most polished of dramas or even the most convincing of productions, but it did provide the first of what were to be many interesting and diverse alien worlds and civilisations. In the case of *The Daleks,* the Thal/Dal culture and the planet of

Skaro were to return on several occasions over the next twenty years and Terry Nation's concept of the whole Skaro civilisation was to be much quoted by the press as an example of *Doctor Who* creativity at its most powerful. Nation envisaged a world where a race had become internally divided by dispute, and eventually civil war. This war was fought, not with the conventional weapons of Earth, but by particularly effective and unpleasant versions of nuclear warheads, leaving the planet devastated, and the people mutations. However, it is here that the twist lies and the scenario for the most famous *Doctor Who* foes is set – the Dals mutate inside their metal city turning into unspeakable creatures housed within machine casings. The Thals mutate as well, only they come full circle and eventually emerge as blond-haired men and women of peace, beauty and tranquility.

The care Nation took with this story paid off in its popularity and in its enduring influence on the programme's ethos. Unfortunately, the same care and effort were not lavished on the structure of the next alien world to hit our screens – Marinus. This, along with the later Terry Nation story *The Chase,* was almost an anthology *Doctor Who* – set within one basic framework, touching upon various different planets and places, all of which are visited too briefly and investigated too quickly to be of much interest.

The other difficulty that early *Doctor Who* tended to fall into with its alien worlds was the budget. It's all very well having the root of a good idea and the basics of an excellent civilisation. It's quite another to give that plot and the characters an environment which is convincingly unearthly. *The Space Museum* definitely suffers from this, looking exactly what it is – limited sets in a small studio. Two of the most successful alien worlds created for the Hartnell era of the series *did* manage to overcome the limitations of money. The first was the Sense-Sphere and Sensorite planet, all curves and circles, whose visual strength lay in its simplicity and unusual impact. The Sensorites themselves added to the originality of the show's perception of alien worlds by being a race of timid, learned creatures, driven to do wrong only by fear and mistrust. The planet's environment suited the scholarly nature of its inhabitants – a cohesion of writing and design which is so important in crafting a successful alien culture.

The second example of a convincing weird alien world was the celebrated *Web Planet.* Here the production teams pulled out all the stops to create a planet that was not only alien but complex too. So often in the early days of the show, limitations of the period meant that the alien environments created were sim-►

Alien worlds

ple, a little predictable and ultimately rather dull. After the initial exploration one became all too used to the same bit of tunnel. The way the show avoided such onsets of boredom was to concentrate on making the actions and motivations of the aliens interesting, so that the surroundings assumed less significance in the eyes of the viewer. With the planet of Vortis, director Richard Martin tried to mould the two elements together and created one of the most interesting concept planets in the series' long history. He was helped by a significant increase in budget for his six episodes, which allowed his designer to create a weird locale composed of stylised backdrops, surrealistic sets and various alarming monsters.

The Doctor (Jon Pertwee) and Jo (Katy Manning) face the malevolent Draconians (main picture) in *Frontier in Space.*

MISTY EFFECTS

Part of the alien effect in this story was achieved by smearing vaseline over the camera lens to give a strange misty quality to the proceedings. The inhabitants of the planet; the Zarbi, Menoptra and so on were all completely alien in form – and certainly not the 'men in rubber suits' that earlier creations like the Voord had been. The insect-like chattering of the Zarbi, the unusual atmospheric howls produced to underline the inherent menace of the story, and the use of a choreographer to make the creatures' movements graceful and swift all contributed to the second major triumph in the programme's attempts to create other world. Interestingly, it was the massive overspending on this story which led to the cheap escapades witnessed throughout the rest of this season, but all the same it seemed to have repaid the production team for their care and imagination by garnering some extremely high ratings.

The importance of the alien worlds in William Hartnell's era as the Doctor was obvious. He was the original renegade, with an erratic time-ship and there could be no boundary to limit his travels. This put pressure on the production team who were required to keep providing a flow of new ideas to furnish the *Doctor Who* universe. As part of Verity Lambert's final fling as the show's producer there came the intriguing situation of *Galaxy Four.* In true *Who* style, William Emms' script sought to investigate a thought-provoking scenario hidden within the confines of conventional science fiction. Emms came up with a world whose dominant species were women – men being allowed to live only in small selected numbers for reproductive purposes, all others being killed off as waste products. This idea – a kind of warning to the women's lib movement of the Sixties, worked very well indeed and provoked a lot of discussion, not least from *Doctor Who's* head of department, who felt the show was straying into potentially controversial political areas.

Clearly, there are no truly inspired alien cultures or civilisations in *Doctor Who* any more than there are in the whole range of television and cinematic science fiction of the last three decades. What there are and what was exploited well in these early episodes of the show, are ideas and concepts relevant to our own everyday world, put in the artificial surroundings of an alien planet as a way of allowing freedom of discussion. No-one can tell a writer, director or actor what goes on and what doesn't go on in an alien world – everything is open to interpretation. The result of this great gift to creative freedom is the chance to explore concepts and characters which are simply not possible in Earth-based tales, because of the need in those stories to stay within the bounds of reality. Because alien worlds are the oyster of the production team, suspending one's disbelief is a good deal easier and the environments of other worlds, albeit fictional ones, gives plenty of room for involved, complex ideas that relate to our own society, as well as providing just as much entertainment for those with no interest in the messages usually expounded in *Doctor Who.*

After his two failures in creating convincing alien civilisations in *The Keys* of Marinus and *The Chase,* Terry Nation more than made up for it in his *Dalek Masterplan* epic. Again, a story set across a whole variety of locales, both alien and Earth-based, it was also co-written with Dennis Spooner. However, it created a sense of galactic scale and alien culture almost totally absent from the previous two Nation tales. The lush planet of Kembel, with its strange atmospherics so much a part of early *Doctor Who* mood, and the unpleasant climes of Desperus, the prison planet, served as a backdrop to possibly the most impressive Dalek plot of them all. Helped by a outrageously alien villain, in the form of Mavic chen, and a set of truly futuristic space ships, this was probably the ultimate use of the intergalactic landscape in Hartnell's period as the Doctor. The credit for creating the variety and visual impact of this show must go to the short-lived combination of John Wiles as producer and Donald Tosh as script editor. Wiles was extremely keen to keep the show in space, far preferring the scope offered by alien-based plots and characters to the limits of the more down to Earth plotlines. This may well have had a lot to do with his own grounding as a writer and it was under his auspices that the fantastic *Celestial Toymaker* was conceived.

BACK TO EARTH

With the advent of Patrick Troughton as the Doctor and Innes Lloyd as producer, the emphasis of the programme began to slip away from the attempts undertaken in Hartnell's era to keep the show in space. However, he started off in space in David Whitaker's story *The Power of the Daleks.* This was another story that built up a strong sense of its own alien atmosphere, this time particularly claustrophobically. The planet itself was well designed with bubbling gas pools and well lit backdrops, creating a sense of size and climate. Unfortunately, as with most 'alien' characters to appear in the show, the population of the planet seemed remarkably dull. The Daleks, and, of course, the Cybermen, were both huge successes partly because their voices were so completely inhuman – as well as being easy to imitate! But some aliens (unfortunately quite a few) managed to talk and act exactly like the 'B' movie villains they were – *The Underwater Menace,* with its presentation of Atlantis (basically an alien world) seemed to be inhabited by a bunch of the worst stereotypes imaginable.

The Macra Terror returned the show to its earlier use of other planets to convey obvious messages about our own world. It created a kind of holiday planet which strongly resembled Butlin's, covering up the fact that everybody here was actually in a state of brainwash. A return visit to Skaro, and a spectacular civil war in *The Evil of the Daleks* did little to cover new ground, and it was left to the first story of the next season for Patrick Troughton to encounter possibly the most frightening and truly alien of all the planets visited in his era.

Tomb of the Cybermen took viewers to the planet of Telos, home of the frozen army of Cybermen. Never has a sense of oppression and foreboding been so well built up. The characters were superb, the location filming introduced the forerunner of all later alien planets (a sandpit), and the gleaming but stark interiors all contributed to a disturbingly believable location for this story of the Cybermen's culture and, if it can be so termed, motive. Almost the whole of the season which followed was devoted to Earth-based tales, which, although particularly good, did limit the show a bit. This was recognised by incoming producer/script-editor Derrick Sherwin, and Terrance Dicks, as well as being remarked upon by Patrick Troughton himself, who vastly preferred the stories set on other planets. With this feeling in mind they tried to open out the final Troughton season, but two things were to get in their way.

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The first was a lack of resources to create alien worlds. *The Krotons* shows this best of all, with its flimsy sets and limited locations. The second was to have a more serious effect on Sherwin and Dicks' intentions – several scripts fell through, forcing them to pad out existing stories and forget several ambitious ideas through pressures of time. Consequently, Troughton's last season looked a bit drab and such alien worlds as there were, became either hallucinatory *(The Mind Robber)* or two-dimensional *(The Dominators)*. As work on this final black and white season went on, discussions began on what form *Doctor Who* should take if it went into the Seventies – and indeed, if it should go into the Seventies at all. It was eventually decided that the programme would continue, but that at the end of the season, the Doctor would be captured by his own race, tried and sentenced to spend a period of exile on his favourite planet – Earth. This was thought of as a means of both saving money – alien worlds being expensive to create – and of achieving a better standard in storylines, since it seemed that Earth-based scripts had been working best over the last year.

Before launching into the peculiarities of Jon Pertwee's era in the presentation of alien worlds and cultures, it is impossible to ignore Troughton's final story *The War Games,* since that was the first time that the then unnamed planet of Gallifrey was featured. Gallifrey was later to assume considerable importance both in terms of *Doctor Who* mythology and as far as individual stories were concerned. Its first appearance, the characterization of the Time Lords themselves was a case of inspired design and writing existing hand in hand.

PERTWEE IN SPACE

For an era that was supposedly Earth-bound, the third Doctor still managed to undertake a considerable amount of intergalactic travelling. This was achieved through the convenient plot device of making the Time Lords operate the TARDIS by remote control, thus forcing the Doctor to do their dirty work for them. Producer Barry Letts argued after the first two Pertwee seasons, which were predominantly Earth/UNIT based, that the show was in danger of becoming flat and predictable. The format within which the writers had to work was stifling their imaginations and drawing attention to the flawed credibility of Earth-bound adventures. The first glimmerings of a return to the days of old was to come as early as *The Ambassadors of Death,* but this was only a solo mission to Mars undertaken by the Doctor in Earth technology. The following season saw controlled trips to Axos and finally a proper, fully fledged alien world – the planet Agzarius in Malcolm Hulke's *Colony in Space.*

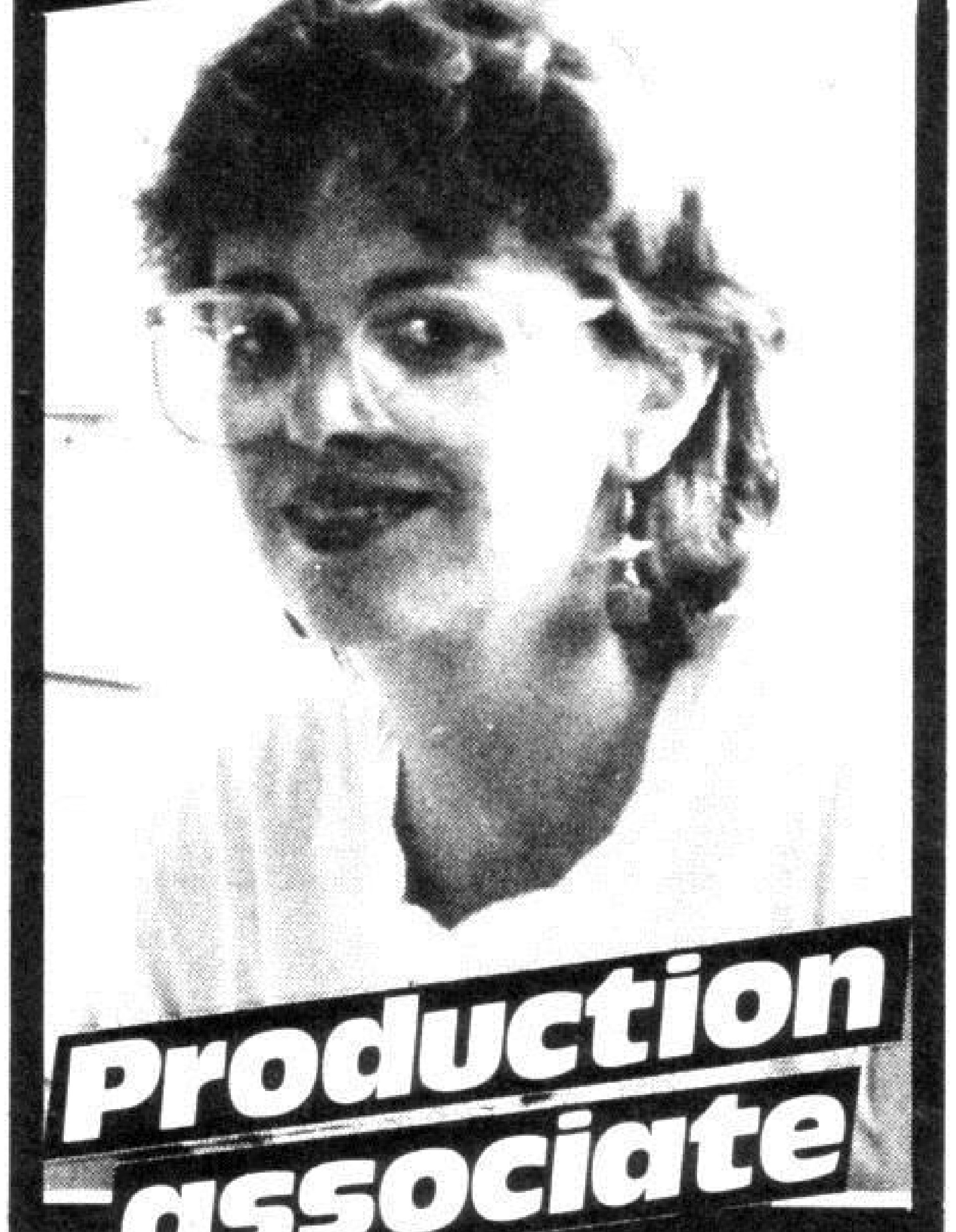
As the title indicates, the plot of this six-parter concerned an Earth colony in the far distant future, and the interference of the unscrupulous IMC mining company along with a little help from the Master. As to the alien side of things – well, this was more or less covered by the presence of a race of supposed primitives, who turn out to be no such thing. The planet, barren and bleak (a china clay pit this time!) was affected in the same way as its mutated inhabitants by seepage from the deadly Doomsday Weapon housed in the planet. Naturally enough it is this that the Master seeks, only to discover that thepower of the thing is more of a curse than a blessing. As a plot it wasn't exactly the most original in years, but it did point the way towards breaking the limits of the Earth setting. The trip to the planet Peladon was much more in the mould of previous *Doctor Who* encounters with alien worlds, in that it actually tried to do something new within the framework of its means, Peladon is a completely studio-bound planet, but this works because it is a subterranean world of miners and old, dark castles lit by candles and peopled with a near-medieval hierarchy. Apart from the obvious message being relayed about narrow minds and class prejudice (a common preoccupation in the show's history) it shows the ostensible bad guys of the piece, the Ice Warriors, as innocent victims of past reputations, whilst revealing the true villains to be the greedy Arcturus and the superstitious Hepesh. Writer Brian Hayles returned to the planet in his extension of the same themes in *The Monster of Peladon* some two years later.

Aside from another visit to a studio-bound Atlantis in *The Time Monster,* the season's best entry in the alien worlds stake was the planet Solos in *The Mutants.* This created a believable culture in its story of a continually evolving race, whose progress is only being halted by the presence of the colonising humans from Earth. A direct satire on the colonisation ambitions of the British empire, the story managed to create a sufficiently different feel to make the satire exist within the credible set up of the planet. Shortly after its broadcast, the production team decided to restore the Doctor's power to travel in time and space – the obvious story in which to do so being the anniversary yarn, *The Three Doctors.* This saw a return to a Gallifrey enlivened by colour, but still similar to that seen in *The War Games.*

The two seasons which followed returned the Doctor to his rightful position as an explorer of space and time – a function well suited to the Pertwee characterisation of the part. The planet Inter Minor in *Carnival of Monsters* doesn't add much to the presentation of alien worlds in the show, except to pass adverse comment on a world where coloured creatures to do the menial work. *Planet of the Daleks,* however, returned Terry Nation's creations alongside the Thals, and put them on a tropical planet called Spiridon, inhabited by invisible creatures and with a central core of ice. This was an attempt to establish a truly alien environment for a story – unfortunately spoilt by being the very obvious cheapie of the season, so that ingredients like the venom-spitting plants don't quite come off as well as they could.

It was Terry Nation who created the planet of Exxilon for Pertwee's final season story *Death To The Daleks.* This was uninspired, to say the least, being yet another claypit, and enlivened only by the Exxilons themselves, who, in the person of Bellal were eccentric, if a little predictable. Finally, the third Doctor manages to reach Metebelis Three for a decent stay in *Planet of the Spiders,* only to meet his end there and encounter some of the worst mis-management of an alien culture ever seen in the show. Mostly created through appalling chromakey work, the fascinating idea of having spiders ruling humanoids was almost entirely lost because of shoddy production values. It was not an auspicious end to an era that had offered only fitful attempts at creating new and exciting alien environments.

Angela Smith



Production associate

Angela Smith is among the first to join a programme, sometimes the very case of *Doctor Who,* the upcoming series. For *Doctor Who* there are obviously previous series to give a guide when doing this, but every show is different, and before anything else can be done the figures have to be worked out.

This preliminary budget, a 'guesstimate' of the final cost, has to be approved by the head of the department that makes the programme, and it is Smith's responsibility to see that the programme doesn't cost more. When the scripts arrive, she turns the 'guesstimate' into a detailed costing, working out how much actors, costumes, make up, sets and the like will cost and lays the whole thing out in a book, with estimates for everything from the cost of building Logopolis, to making an extra Dalek. From this comes the cost of each episode or story, and the total cost of the series.

In constructing a detailed budget Angela Smith also has to work out how the programme will be made, as this can affect the cost. For instance, how much of the programme will have to be shot on film – on location, and how much will be done in the studio. The costs involved in the two operations are very different, as are the logistics.

Logistics are another of Smith's problems. she has to liaise with the various departments that provide services to the programme, like the costume department and design, who make the sets. From them she has to get detailed cost estimates for their particular specialities, and to arrange for make-up artists, dressers and other staff to be available when they are needed.

With *Doctor Who* there are always two other departments involved as well, visual effects, who do the bangs and booms, and video effects, who work electronic magic with the picture. Their budget has to be worked out and schedules drawn up for the various experts who will be needed for specific events.

Smith also books the studio time for recording the programme, and editing and sound studio time for finishing off the episodes once the programme is safely on video tape. All this is often done as much as a year in advance, and is not always as easy as it appears. Every programme being made by the BBC has to compete for the attentions of the servicing departments, and getting the time and the people you want can be difficult.

Once the budget and the main schedules are finished the first part of her job is over. The second part is trying to make sure that the budget is kept. This means trying to keep a constant track of how much money is being spent, and making constant adjustments to the figures. It also means telling keen directors that such and such a special effect may be wonderful, but doing it would mean that by the end of the series there would only be enough money left for two actors and half a set, and this probably would not make a very exciting episode.

Keeping the costs down can involve a deal of creative thinking. For the transformation scene when Peter Davison took over from Tom Baker as the Doctor, the designer wanted a set made of steel girders and steel girders are expensive. The set for *Top of the Pops* however is full of steel girders, and it was Smith who persuaded the *Top of the Pops* producer to lend the set to *Doctor Who.*

"So with fingers firmly crossed the same girders appeared in *Doctor Who* and *Top of the Pops* in the same week" she says. "And no one noticed." No one noticed either when she 'acquired' some of the BBC Shakespeare production of *A Midsummernight's Dream* as a forest for another episode.

"*Doctor Who* is really a matter of persuading people to do the impossible on an inadequate budget," she says. "But getting *Doctor Who* on screen, on time, on budget, is a team effort requiring the co-operation of everyone involved."

Like all things, *Doctor Who* often does not go exactly to plan. Because the programme often does much of its location filming in the winter for scheduling reasons, the weather can sometimes be a problem. On one occasion an unforecast fall of snow completely cut off an isolated location, and the question arose as to whether to reschedule the filming, or hire a helicopter to take the crew in. "Given the price of helicopters, I had to disappoint them. We rescheduled the filming."

On another occasion snow did not stop the filming, but it did mean the video effects operator had to work considerable magic, laying "electronic" snow onto the floor of a studio so that shots done inside matched those done earlier outside, on film.

Smith, who lives with a journalist, and has two daughters, joined the BBC more years ago than she cares to remember as what she describes as a "grade two typist, failed" in her home town of Birmingham. After working as a secretary in various departments she moved to schools television in London as a production assistant (of which more in a later article) before moving to television drama in the mid-seventies.

In 1980 she became the first assistant to be promoted to production associate, or production unit manager as it was then known. Her first programme in her new job was *Doctor Who,* in the days when Tom Baker was playing the Doctor.

She admits it was not an easy show to start on. "Though *Doctor Who* had already been running for years when I joined it, it is a far from easy show. For a start it has problems which you don't find in many other areas, particularly the special effects, and some of the episodes can be very complex.

"For the first year it was very hard, and it wasn't helped by the fact that I had come back to work early after the birth of my first daughter to take up the job."

Said first daughter, Alys, in fact made a guest appearance in *Doctor Who* at the tender age of four months, playing the baby in the last episode of *The Leisure Hive.*

After nearly two years of *Doctor Who* she moved off the programme to work on other drama series, but rejoined John Nathan-Turner (who refers to her, only half jokingly, as "she who must be obeyed") and the rest of the team last year, just before the end of the last series. She was also there when the plug was pulled on the current series, and it was Smith who had to sort out many of the problems involved in closing the show down for nearly a year. But already she is involved in setting up the next series for when *Doctor Who* returns in 1986.

Though still the *Doctor Who* associate, she is also working on two other programmes, one in the planning stage, and one filming on location. This is quite normal for associates.

"At any one time you can be worrying about the final sums for one show that is already on the air, watching with horror as rain wipes out days of filming on another show that is in production, and in your spare time trying to budget a novel which may get turned into a show in two years time," she says.

"That's one of the things that gives the job its variety, and is also one of the things that can drive you crazy at times." ●

JAY DYER

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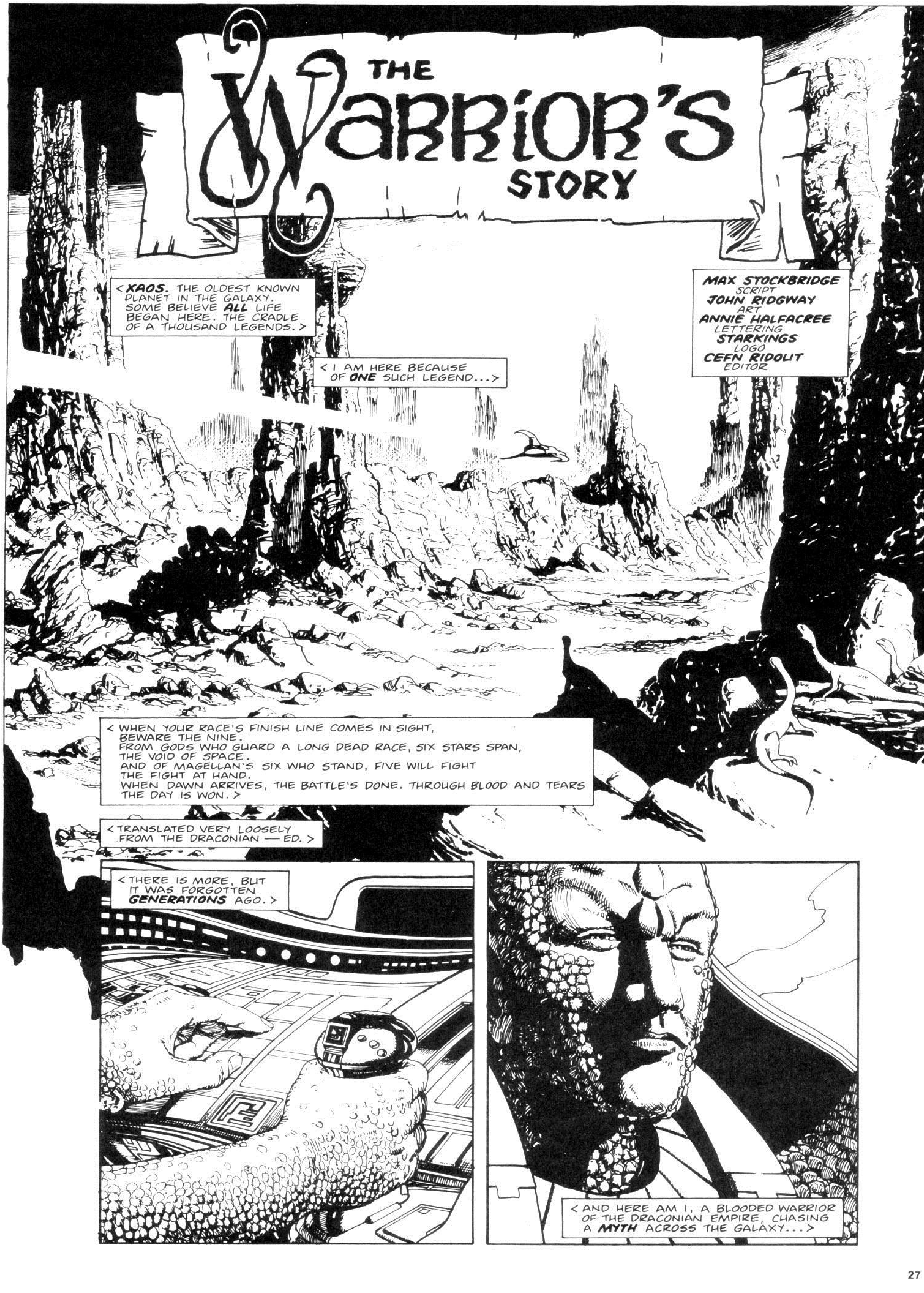
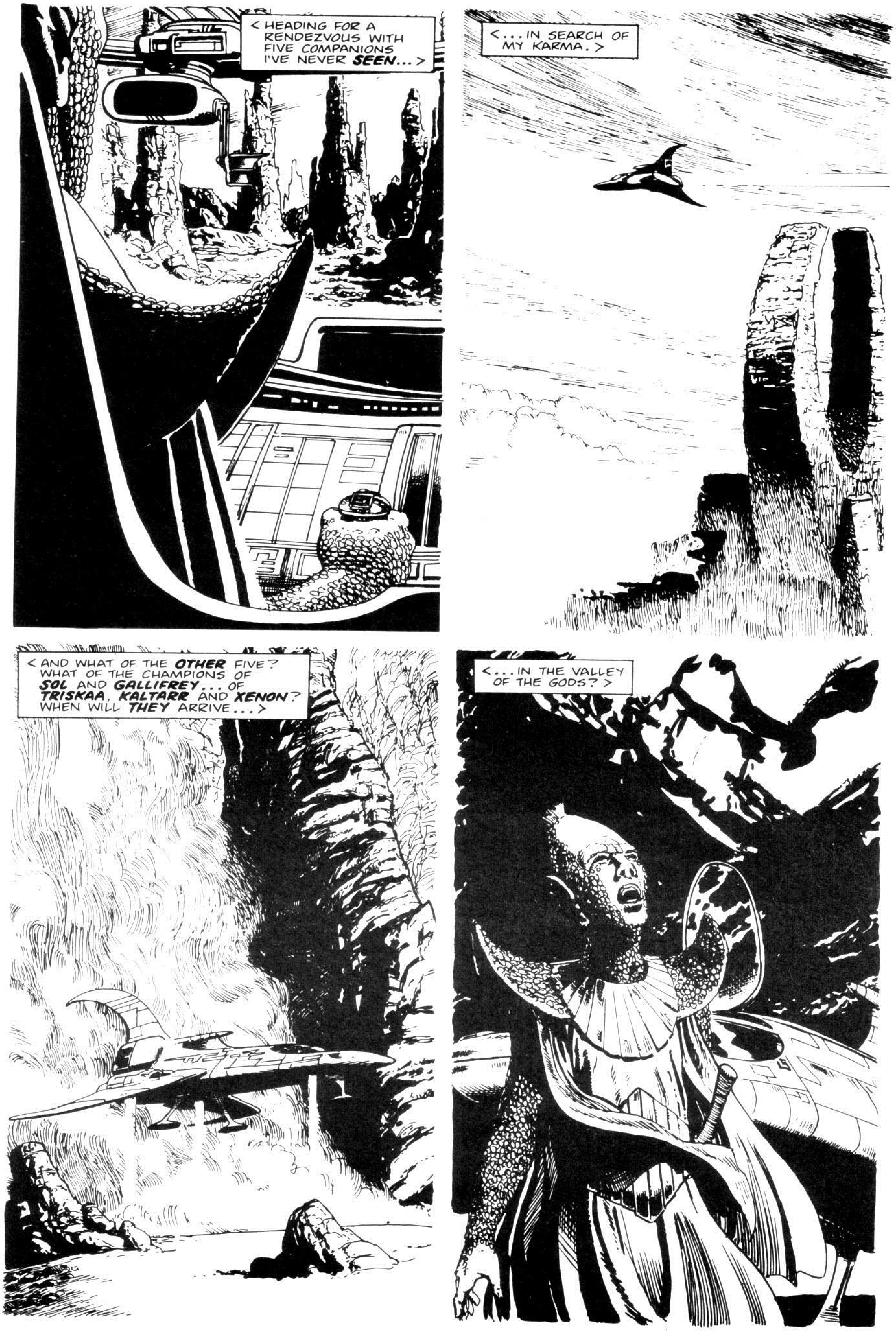
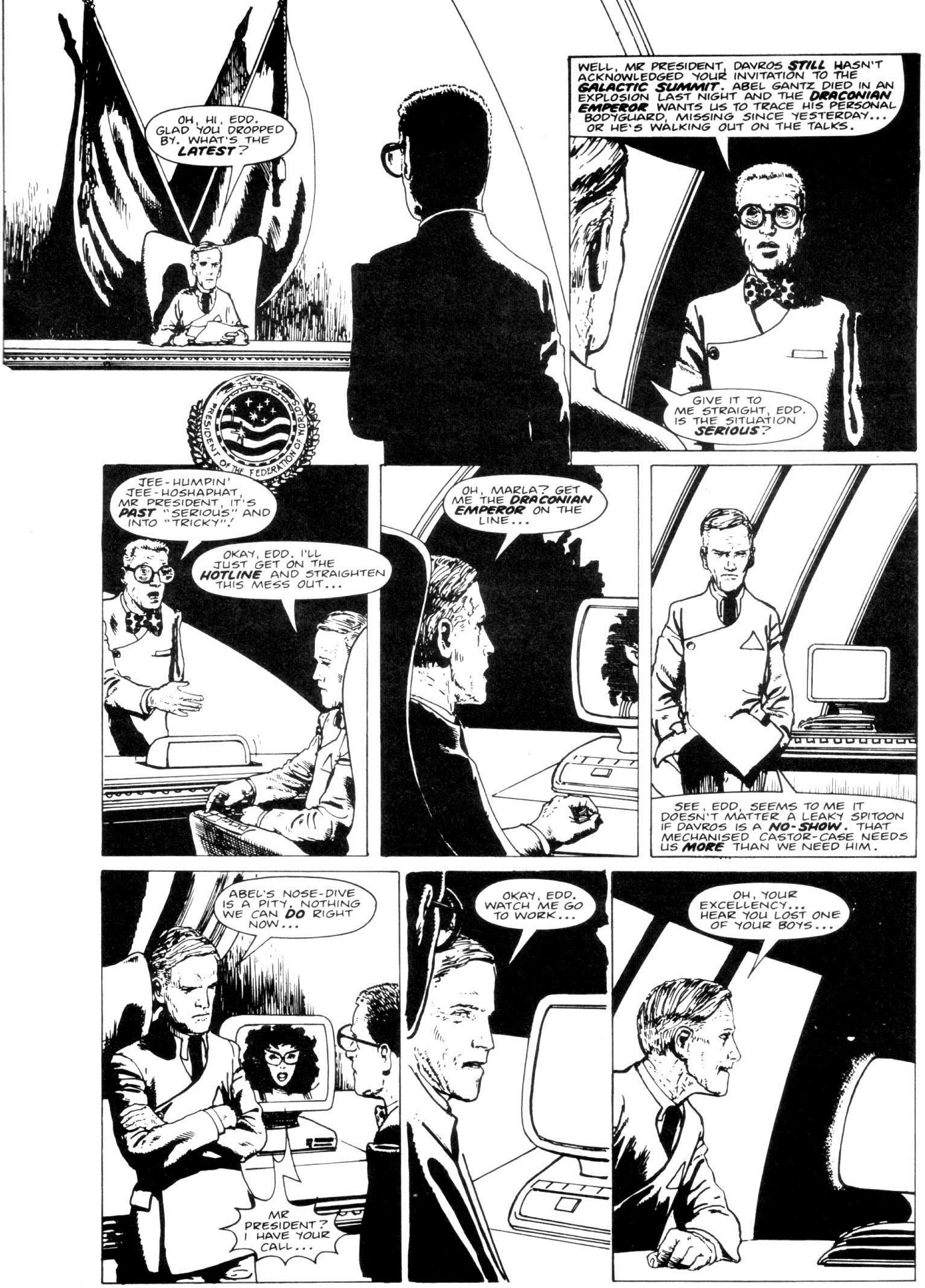
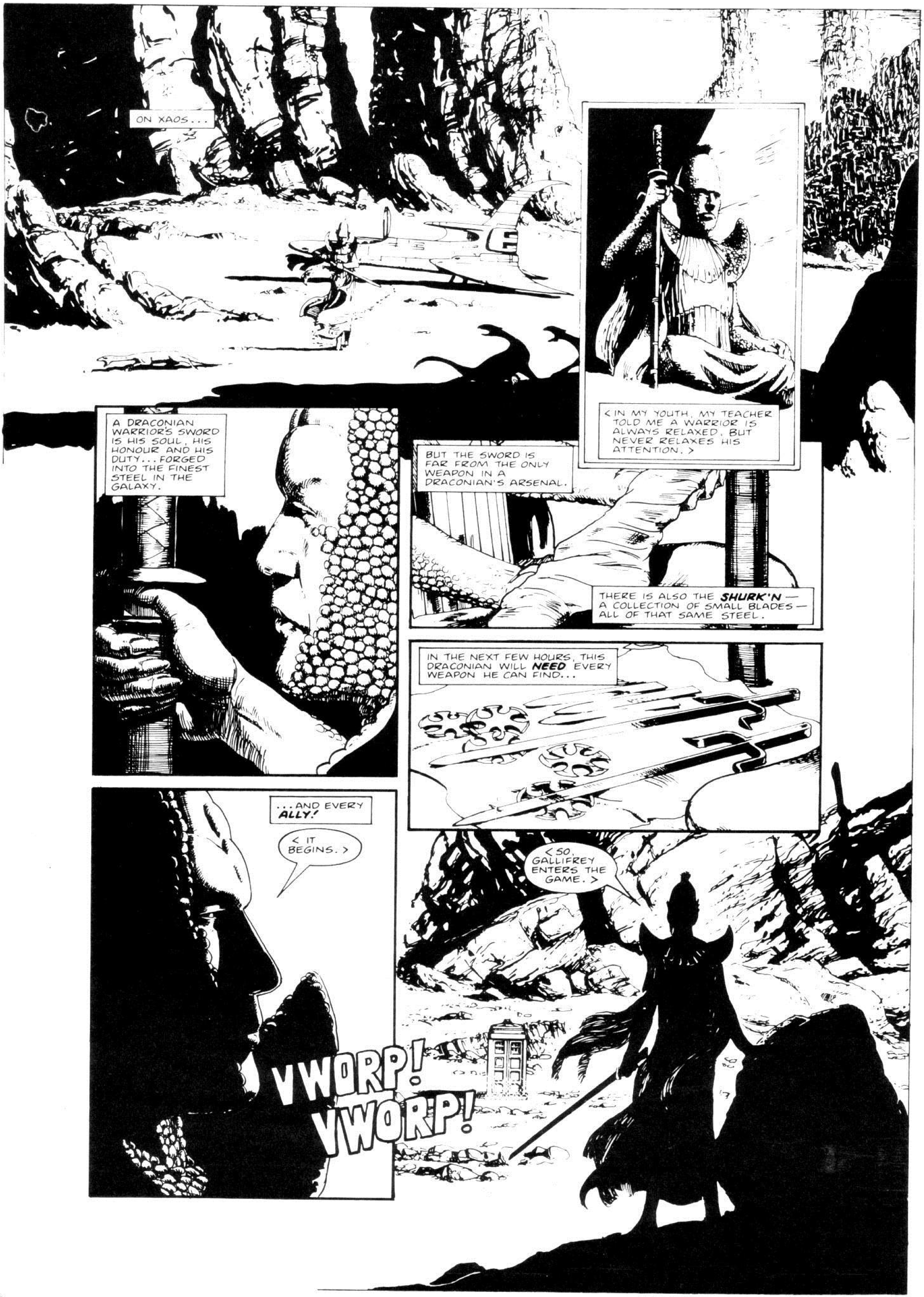
THE WARRIOR'S STORY

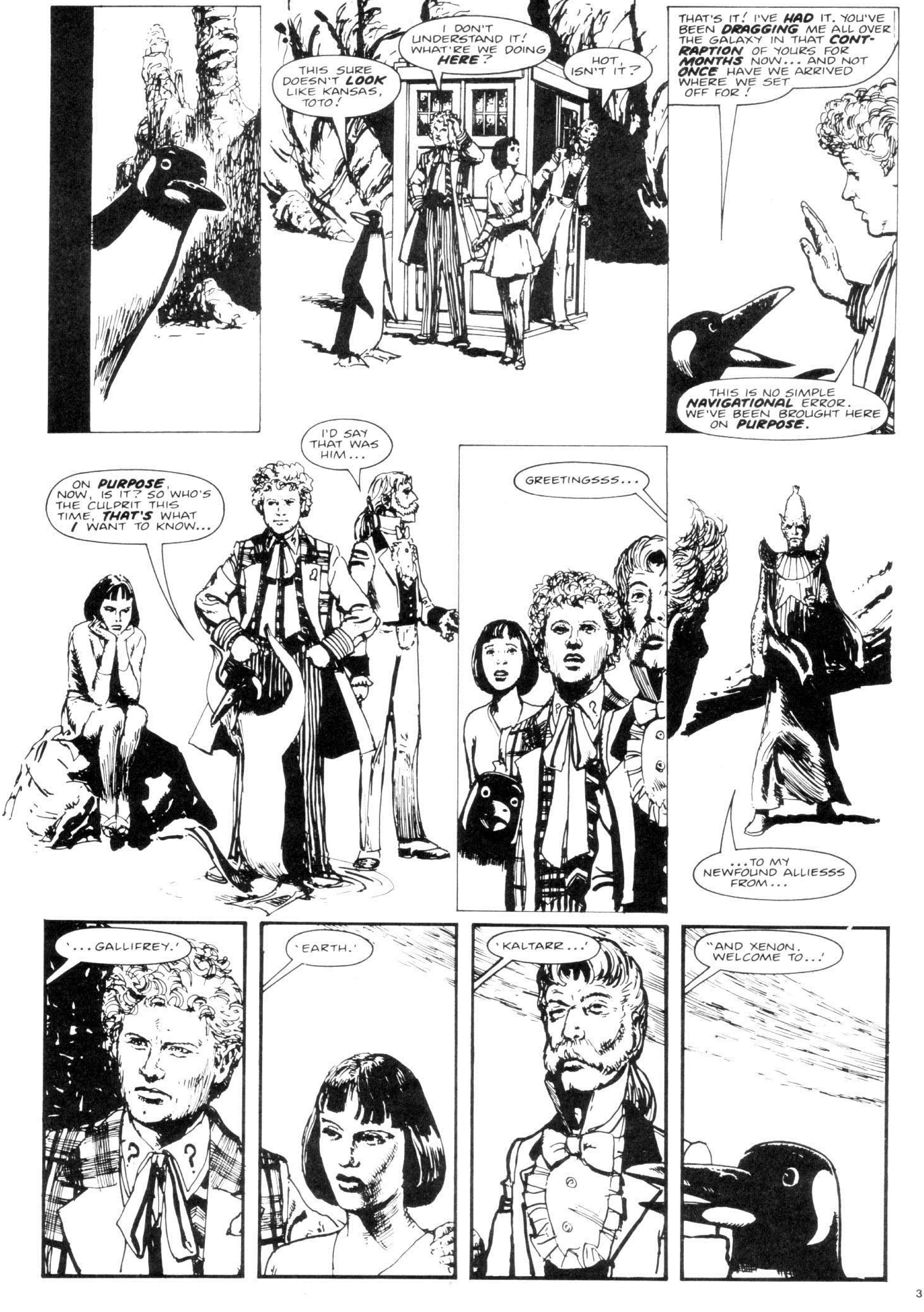
MAX STOCKBRIDGE
SCRIPT
JOHN RIDGWAY
ART
ANNIE HALFACREE
LETTERING
STARKINGS
LOGO
CEFN RIDOUT
EDITOR

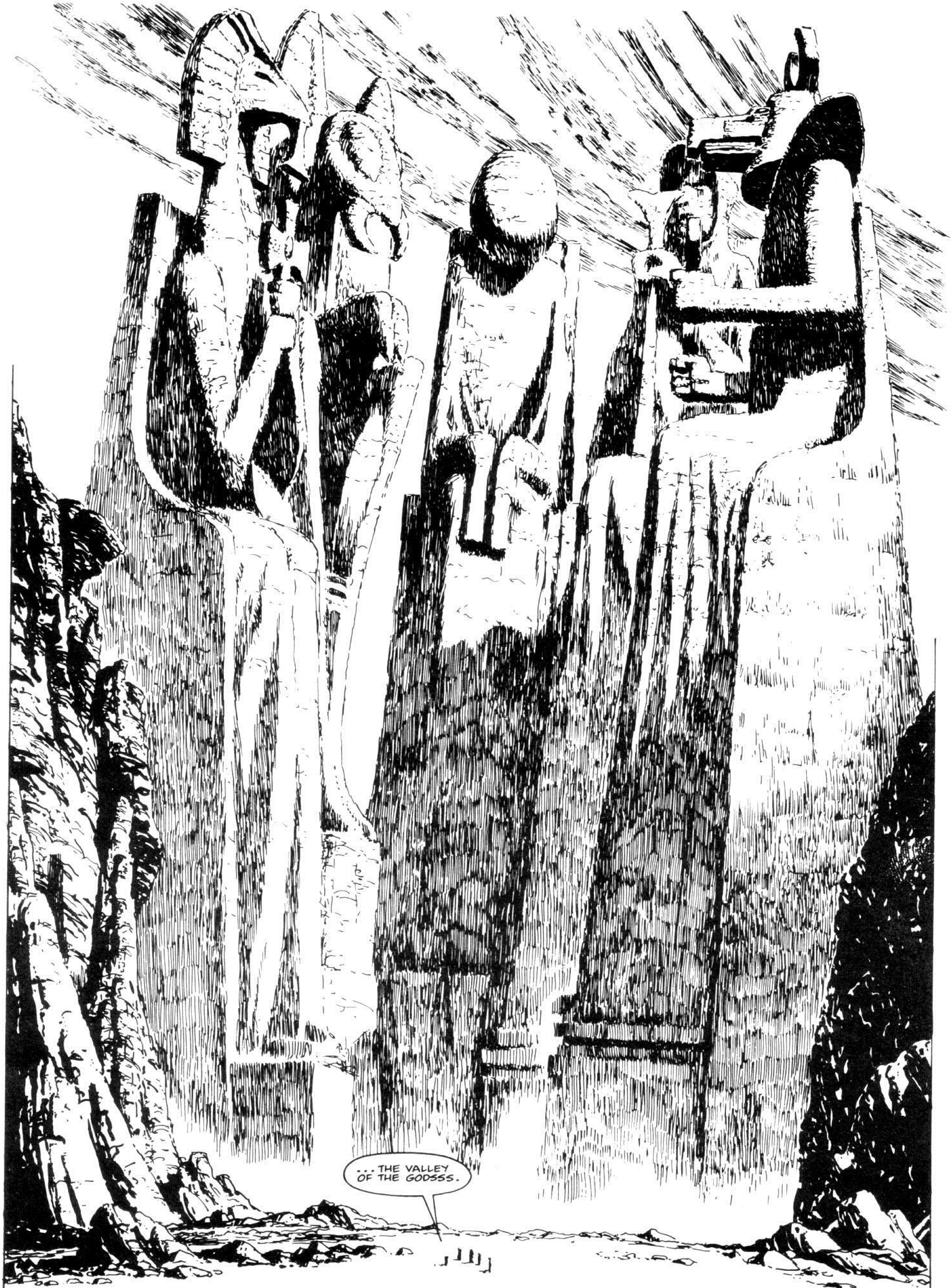

<**XAOS.** THE OLDEST KNOWN PLANET IN THE GALAXY. SOME BELIEVE **ALL** LIFE BEGAN HERE. THE CRADLE OF A THOUSAND LEGENDS.>
<I AM HERE BECAUSE OF **ONE** SUCH LEGEND...>
<WHEN YOUR RACE'S FINISH LINE COMES IN SIGHT, BEWARE THE NINE. FROM GODS WHO GUARD A LONG DEAD RACE, SIX STARS SPAN, THE VOID OF SPACE. AND OF MAGELLAN'S SIX WHO STAND, FIVE WILL FIGHT THE FIGHT AT HAND. WHEN DAWN ARRIVES, THE BATTLE'S DONE. THROUGH BLOOD AND TEARS THE DAY IS WON.>
<TRANSLATED VERY LOOSELY FROM THE DRACONIAN — ED.>
<THERE IS MORE, BUT IT WAS FORGOTTEN **GENERATIONS** AGO.>
<AND HERE AM I, A BLOODED WARRIOR OF THE DRACONIAN EMPIRE, CHASING A **MYTH** ACROSS THE GALAXY...>

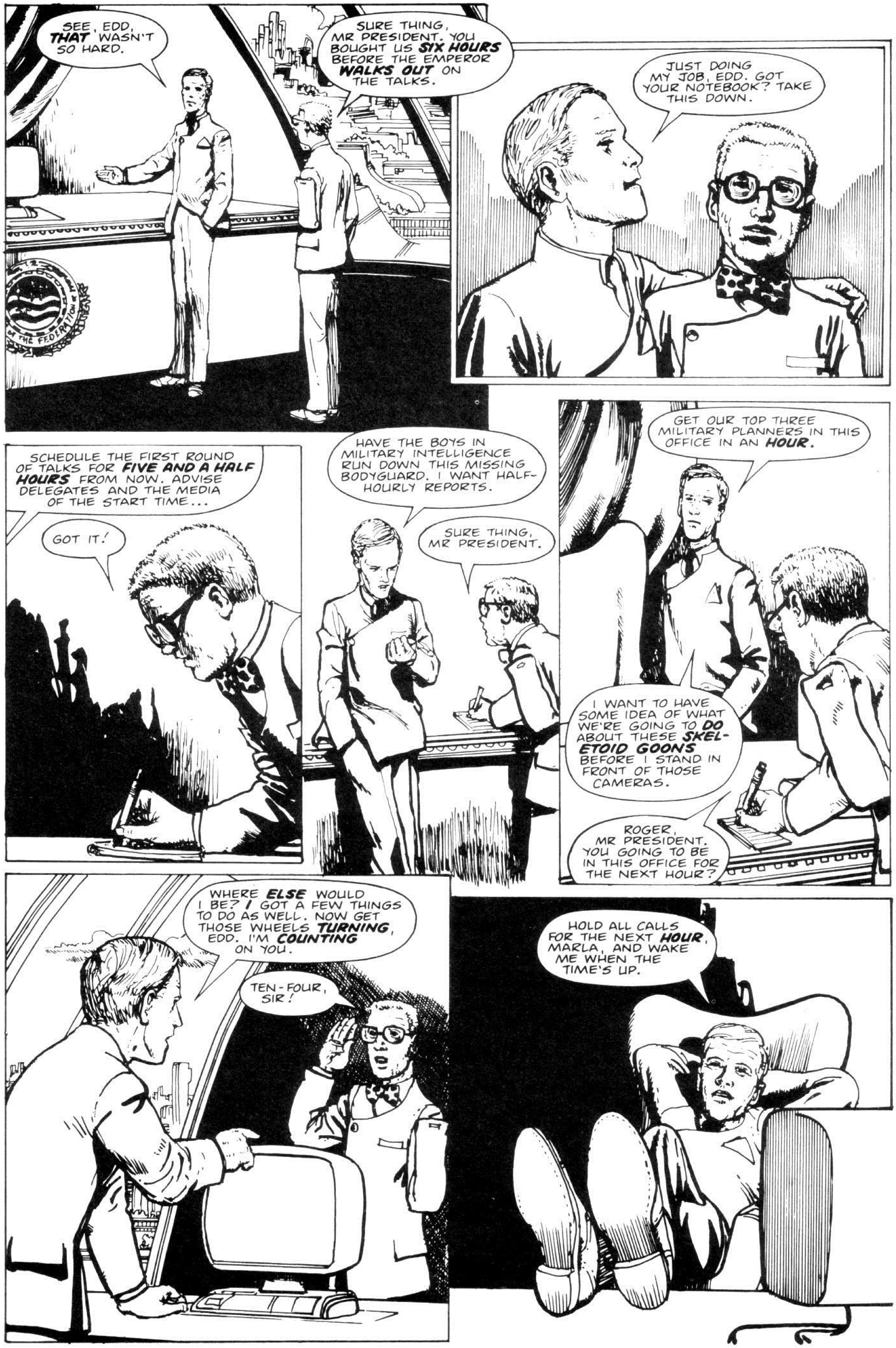

<HEADING FOR A RENDEZVOUS WITH FIVE COMPANIONS I'VE NEVER **SEEN**...>
<...IN SEARCH OF MY KARMA.>
<AND WHAT OF THE **OTHER** FIVE? WHAT OF THE CHAMPIONS OF **SOL** AND **GALLIFREY**... OF **TRISKAA**, **KALTARR** AND **XENON**? WHEN WILL **THEY** ARRIVE...>
<...IN THE VALLEY OF THE GODS?>

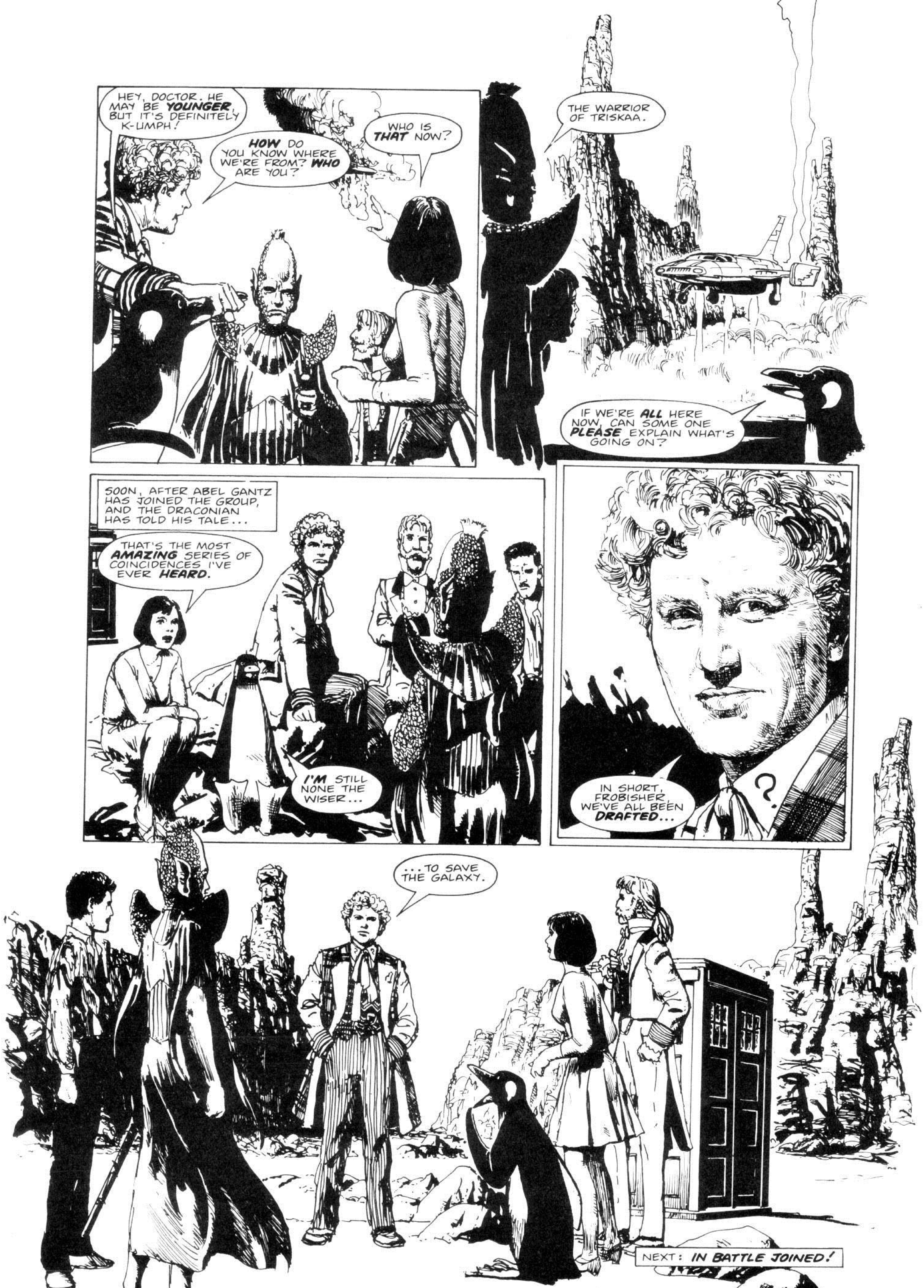

OH, HI, EDD. GLAD YOU DROPPED BY. WHAT'S THE LATEST?
WELL, MR PRESIDENT, DAVROS STILL HASN'T ACKNOWLEDGED YOUR INVITATION TO THE GALACTIC SUMMIT. ABEL GANTZ DIED IN AN EXPLOSION LAST NIGHT AND THE DRACONIAN EMPEROR WANTS US TO TRACE HIS PERSONAL BODYGUARD, MISSING SINCE YESTERDAY... OR HE'S WALKING OUT ON THE TALKS.
GIVE IT TO ME STRAIGHT, EDD. IS THE SITUATION SERIOUS?
PRESIDENT OF THE FEDERATION OF WORLDS
JEE-HUMPIN' JEE-HOSHAPHAT, MR PRESIDENT, IT'S PAST "SERIOUS" AND INTO "TRICKY"!
OKAY, EDD. I'LL JUST GET ON THE HOTLINE AND STRAIGHTEN THIS MESS OUT...
OH, MARLA? GET ME THE DRACONIAN EMPEROR ON THE LINE...
SEE, EDD, SEEMS TO ME IT DOESN'T MATTER A LEAKY SPITOON IF DAVROS IS A NO-SHOW. THAT MECHANISED CASTOR-CASE NEEDS US MORE THAN WE NEED HIM.
ABEL'S NOSE-DIVE IS A PITY. NOTHING WE CAN DO RIGHT NOW...
MR PRESIDENT? I HAVE YOUR CALL...
OKAY, EDD. WATCH ME GO TO WORK...
OH, YOUR EXCELLENCY... HEAR YOU LOST ONE OF YOUR BOYS...


ON XAOS...
< IN MY YOUTH, MY TEACHER TOLD ME A WARRIOR IS ALWAYS RELAXED, BUT NEVER RELAXES HIS ATTENTION. >
A DRACONIAN WARRIOR'S SWORD IS HIS SOUL, HIS HONOUR AND HIS DUTY... FORGED INTO THE FINEST STEEL IN THE GALAXY.
BUT THE SWORD IS FAR FROM THE ONLY WEAPON IN A DRACONIAN'S ARSENAL.
THERE IS ALSO THE **SHURK'N** — A COLLECTION OF SMALL BLADES — ALL OF THAT SAME STEEL.
IN THE NEXT FEW HOURS, THIS DRACONIAN WILL **NEED** EVERY WEAPON HE CAN FIND...
...AND EVERY ***ALLY!***
< IT BEGINS. >
< SO, GALLIFREY ENTERS THE GAME. >
VWORP! VWORP!


THIS SURE DOESN'T LOOK LIKE KANSAS, TOTO!
I DON'T UNDERSTAND IT! WHAT'RE WE DOING HERE?
HOT, ISN'T IT?
THAT'S IT! I'VE HAD IT. YOU'VE BEEN DRAGGING ME ALL OVER THE GALAXY IN THAT CONTRAPTION OF YOURS FOR MONTHS NOW... AND NOT ONCE HAVE WE ARRIVED WHERE WE SET OFF FOR!
THIS IS NO SIMPLE NAVIGATIONAL ERROR. WE'VE BEEN BROUGHT HERE ON PURPOSE.
ON PURPOSE, NOW, IS IT? SO WHO'S THE CULPRIT THIS TIME, THAT'S WHAT I WANT TO KNOW...
I'D SAY THAT WAS HIM...
GREETINGSSS...
...TO MY NEWFOUND ALLIESSS FROM...
'...GALLIFREY.'
'EARTH.'
'KALTARR...'
"AND XENON. WELCOME TO...'

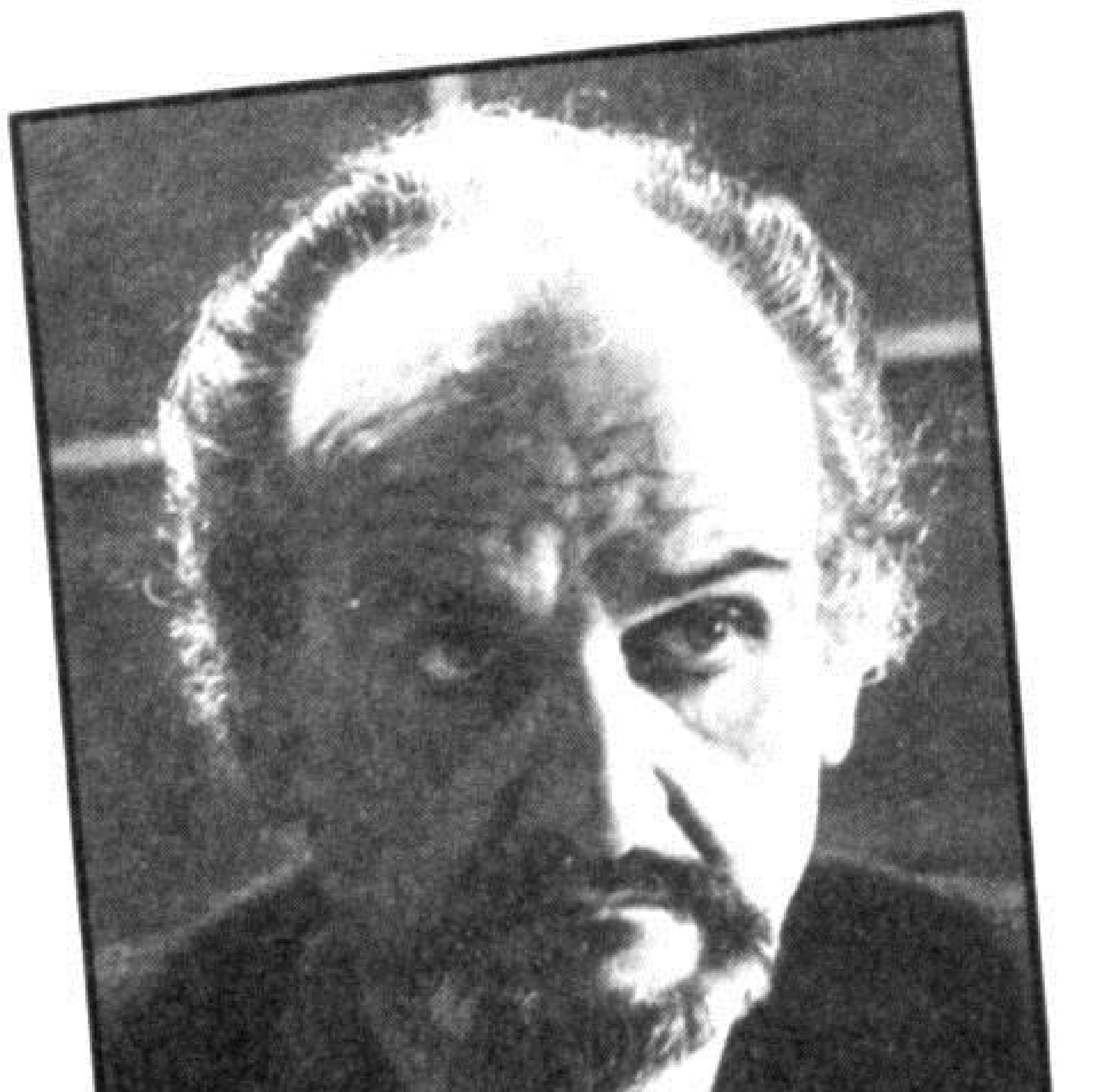

...THE VALLEY OF THE GODSSS.
JOHN RIDGWAY


SEE, EDD, **THAT** WASN'T SO HARD.
SURE THING, MR PRESIDENT. YOU BOUGHT US **SIX HOURS** BEFORE THE EMPEROR **WALKS OUT** ON THE TALKS.
OF THE FEDERATION
JUST DOING MY JOB, EDD. GOT YOUR NOTEBOOK? TAKE THIS DOWN.
SCHEDULE THE FIRST ROUND OF TALKS FOR **FIVE AND A HALF HOURS** FROM NOW. ADVISE DELEGATES AND THE MEDIA OF THE START TIME...
GOT IT!
HAVE THE BOYS IN MILITARY INTELLIGENCE RUN DOWN THIS MISSING BODYGUARD. I WANT HALF-HOURLY REPORTS.
SURE THING, MR PRESIDENT.
GET OUR TOP THREE MILITARY PLANNERS IN THIS OFFICE IN AN **HOUR**.
I WANT TO HAVE SOME IDEA OF WHAT WE'RE GOING TO **DO** ABOUT THESE **SKELETOID GOONS** BEFORE I STAND IN FRONT OF THOSE CAMERAS.
ROGER, MR PRESIDENT. YOU GOING TO BE IN THIS OFFICE FOR THE NEXT HOUR?
WHERE **ELSE** WOULD I BE? **I** GOT A FEW THINGS TO DO AS WELL. NOW GET THOSE WHEELS **TURNING**, EDD. I'M **COUNTING** ON YOU.
TEN-FOUR, SIR!
HOLD ALL CALLS FOR THE NEXT **HOUR**, MARLA, AND WAKE ME WHEN THE TIME'S UP.


HEY, DOCTOR. HE MAY BE **YOUNGER**, BUT IT'S DEFINITELY K-UMPH!
HOW DO YOU KNOW WHERE WE'RE FROM? **WHO** ARE YOU?
WHO IS **THAT** NOW?
THE WARRIOR OF TRISKAA.
IF WE'RE **ALL** HERE NOW, CAN SOME ONE **PLEASE** EXPLAIN WHAT'S GOING ON?
SOON, AFTER ABEL GANTZ HAS JOINED THE GROUP, AND THE DRACONIAN HAS TOLD HIS TALE...
THAT'S THE MOST **AMAZING** SERIES OF COINCIDENCES I'VE EVER **HEARD**.
I'M STILL NONE THE WISER...
IN SHORT, FROBISHER, WE'VE ALL BEEN **DRAFTED**...
...TO SAVE THE GALAXY.
NEXT: ***IN BATTLE JOINED!***

THE Villains OF THE '70s

As a sequel to issue 104's exposé of* Doctor Who *villains of the Sixties,* Patrick Mulken *samples villainy of Seventies vintage, in the guise of the many colourful characters Jon Pertwee and Tom Baker had to contend with.



The greatest of all enemies was **The Master,** the perfect foil for the Doctor. He was dignified, commanding, and extremely charming, but possessed great powers of hypnotism and was dedicated to evil. He first surfaced in 1971 bringing the terror of the Autons to Earth for the second time. He went on to hatch plots involving the Axons, Azal – last of the Daemons, the Sea Devils, the Doomsday and Keller Machines, and finally the Daleks, in an attempt to bring about a space war. He then bowed out for several years, before returning to Gallifrey in emaciated form, to become the Deadly Assasin, intent on discrediting the Doctor, and engineering the downfall of their planet.

The Inferno Project was the dream of **Professor Stahlman;** a drilling programme to provide limitless fuel for the world by tapping the Earth's Core. Only the Doctor appreciated the appalling reprisals which would be incurred by penetrating the centre of the Earth. Stahlman was arrogant and fanatical and would allow nothing to stand in the path of Penetration Zero. The drilling unleashed an infernal substance affecting the most primordial elements of the human metabolism and transforming men into hairy savages. Professor Stahlman was also infected and as his arrogance developed into violence, he nearly brought about the destruction of the world in a fury of expanding gases.

The Master (Roger Delgado) with his space war adversaries – Bok (left), Stor (top right), an Orgon (centre), and a Sea Devil.

►

Sutekh the Destroyer

THE Villains OF THE '70s

General Carrington suffered from xenophobia, a paranoid dislike for the unlike. When he manned the first Mars Probe rocket, he encountered an alien species he could not hope to comprehend. His mania translated the aliens' peaceful moves as an attack, and back on Earth he plotted to expose three Martian ambassadors as a deadly threat. He nearly caused an interplanetary war, in the full belief his actions would benefit mankind. At one point he rationalised – he had to shoot the Doctor: "I'm sorry Doctor. It's my moral duty."

The IMC, The Interplanetary Mining Corporation, was a particularly ruthless organisation, gutting planets for vital minerals regardless of the needs of the indigenous population. One planet singled out for mining was Uxarius, and an Earth Colony already settled there had to suffer the cruelty of **Captain Dent.** Dent was a cold efficient leader who used fear and oppression to quell all resistance, putting IMC profits before people. Additional negative evidence: silly haircut.

DIABOLICAL DICTATOR

The Earth Colony's **Marshal of Solos** was a nasty piece of work. He was an overblown, overweight dictator, with little concern for his subjects the Solonians. His main concern in life was magnifying his own importance, and ridding the surface of 'his' planet of the mutated Solonians, which he dubbed 'Mutts'. He didn't realise the mutation was a natural metabolic development, accelerated by his tampering with the atmosphere of Solos, to make it suitable for human life. The Doctor realised he was dealing with a madman, but was told: "Madmen lose; I've won". Hasty words, for moments later the Marshal vanished out of existence.

Irongron was a rather poor robber baron. Although he had his own medieval castle, he was also saddled with a ragged band of accomplices, an unruly Sontaran house-guest, the interfering Doctor, and barrels of sour wine. The Doctor disapproved of the baron's bad manners and loutish behaviour, and saw to it his plans were frustrated. Linx the Sontaran, however, ended Irongron's problems when he zapped him out of being.

Miss Hilda Winters was the leader of the SRS, an organisation bent on revolutionising the world to their own designs. She was a very libby Seventies lady – frosty, ruthless and efficient. She planned to use the K-1 Robot invented by Professor Kettlewell to execute their planned domination. She didn't bank on another liberated Seventies lady Sarah Jane Smith, whose emotional influence on the Robot eventually brought about their downfall.

Doctor Who has often gone into the realm of super-beings, pitting the gallant Doctor against foes he could never hope to overcome. One such being was **Omega,** hallowed ancestor of the Time Lord race. It took the combined efforts of three errant Doctors to thwart his ambitions. He was a sympathetic character, banished beyond his own universe into a world of anti-matter. Here he had the power of creation, but time took its toll of him, and his body wasted away leaving only a powerful but twisted will. He tried several times to cross the threshold to the positive side of our universe, but always failed.

Far more malevolent but also trapped in eternity was **Sutekh the Destroyer.** He was the last of the Osirians, one who delighted in destruction and hated all forms of life no matter how small. For thousands of years he was frozen in an Egyptian pyramid, unable to move a muscle – a vegetable with a fiercely active mind. In 1911, he was disturbed and nearly broke free of his bonds to begin a fresh reign of terror. The Doctor intervened and sent him to his death at the end of the Time Vortex.

EMBODIMENT OF EVIL

The greatest celestial super-being the Doctor had to battle was the **Black Guardian,** the embodiment of all that is evil since eternity began, and reaching throughout the cosmos. He was the Guardian of Darkness and the forces of evil – a power equal and opposite to the Light in Time personified in the Whie Guardian. He wanted to abuse the Key to Time, to upset this balance and plunge the universe into eternal chaos. When the Doctor tricked him, he promised vengeance. The Doctor had to randomise the Tardis controls, so that no one would know where it was going.

The succeeding quest for the Key to Time brought the Doctor up against many difficult customers, including the Black Guardian's minion the **Shadow.** He was a wraith-like figure, wreathed in darkness, casting a lingering shadow wherever he trod. He followed the Doctor's 'jackdaw meanderings' collecting the segments of the Key, waiting to swoop on the completion date. **Count Grendel of Gracht** was a sort of Taran 'Black Adder', who had evidently spent many hours of bedtime reading with *The Prisoner of Zenda.* **The Pirate Captain of Zanak** was all blubber and bluster. A half-robotic puppet of the tyrant Queen Xanxia, his engineering ingenuity devised a hollow planet which could materialise around other planets and suck the life and vital minerals out of them. In true Long John Silver mode, he had a robot parrot, Polyphase Avatron, to woof and tweeter on his shoulder. The Captain was eventually switched off by his Queen.

Cessair of Diplos was a space criminal who had hidden on Earth for thousands of years, assuming many different identities. In 1978, she was posing as demure damsel Vivien Fay of Boscawen Moor, but her masquerade as the druidic goddess – the Cailleach – brought her to the Doctor's attention. She plainly had a penchant for stone. Part of the local stone circle were in fact some blood-sucking Ogri creatures, bound to do her bidding, and around her neck she wore a precious stone, the Seal of Diplos, which bestowed upon the wearer the powers of transformation. (Of course, this was a segment of the Key to Time). Fittingly, when she was finally arrested, she was turned to stone, petrified in perpetual imprisonment.

The ruler of Pluto was a Usurian tax collector, extorting massive amounts of money from subjugated humans. **The Collector** was a nauseating egg-head dwarf, set into a pink wheelchair, with a lavatory pan as his retreat. His mind boggled with money and company profits. He derived his only other pleasure from 'stereo screaming' at the Public Steamings he arranged for his subjects.

Mehendri Solon was a space-age Frankenstein, hacking alien corpses apart to piece together a bdy which would house the brain of his master Morbius. **Morbius** had been a Time Lord of the First Rank, who had dedicated his existence to cruelty, terrorism and tortute. The Time Lords had pursued him to Karn, where he had finally been executed, but his disciple Solon retrieved the brain, and set about restoring Morbius to his former glory.

Harrison Chase was a millionaire landowner with an almost symbiotic affinity with plant life. His mansion was tangled with rare strains of vegetation, which he tended to with insane concern and for whom he composed weird electronic music, to commune with them. The discovery of the unique Krynoid seed pod fired his interest, and he went to great lengths to obtain it, nurture it, and allow it to break out and affect a human being, regardless of the cataclysm that might follow. He eventually died in his vicious disposal machine, the Crusher, ground up to feed his precious garden.

SPLINTERED PERSONALITY

Taren Capel grew up with robots, and saw all humans as enemies. He was needless to say insane, and tried to bring about a society where robots ruled and humans obeyed. He confined his ambition to a Kaldor Sandminer, unfortunate for him, for it coincided with a visit from the Doctor and Leela. They dispatched him in usual style.

In Paris 1979, the Doctor and Romana uncovered a plot to steal the Mona Lisa from the Louvre. Their investigation led them to the house of **Count Scarlioni,** one fragment of **Scaroth,** last of the Jagaroth. His body had splintered through time as a result of an explosion at the dawn of history, and through the ages these splintered identities had striven to raise mankind from savagery so that the 1979 version could go back and stop the original explosion. The Doctor discovered this was the big bang which triggered life on this planet, so Scaroth had to remain decomposed forever.

Magnus Greel was a war criminal from the future, whose acts against humanity had branded him the 'Butcher of Brisbane' . . . a Hitler of the 51st Century. He craved eternal youth, and his experiments in time travel led to a Time Cabinet being built. However, he miscalculated the experiment and found himself stranded in 19th Century China, his mind and body hideously disfigured. He became a god to the Chinese secret society of Weng Chiang, and crossed the world to Victorian England in his search for the long lost cabinet. He set up base in the sewers near Fleet Street, and preyed upon young girls to distill their life juice as a cure for his disfigurement. Leela had to endure Greel's depravity, and summed him up rather succinctly as "bent-face" shortly before he received his comeuppance once and for all in his Time Cabinet.

It needed a truly ghoulish genius to dream up a lifeform so universally hated as the Daleks. **Davros** was the creator of the Daleks, and like all good creators he fashioned them in his own image. He was a brilliant Kaled scientist who had rotted over the ages, sustained only by a sophisticated wheelchair-cum-life-support system. He massacred his whole species, to allow his genetic experiments to continue, and mutated Kaleds into Daleks. He has been exterminated, deep frozen, exploded with shaving foam disease . . . still death eludes him, while he has brought death to millions through the evil of his creations.

So much for that decade of dirty-doers. In the not-too-distant future we hope to bring you up to date and remind you of the villains of the Eighties so far, from Pangol the Child of the Generator to Chessene of the Franzine Grig.

DOCTOR Song Compet

WI

DOCTOR WHO THEME SONG

Way back in November '63,
An intriguing old man came to light.
Who in his TARDIS relentlessly
Travelled through time and space in plight.
With six Doctors we've learned to live,
Each very different from the last.
But always with every life would give,
Help to those in future and past.
Whose identity was first a mystery,
But as time progressed it became history.

He's the Doctor; Home planet Gallifrey,
Who bored with his race ran away.
Only to fight evil and keep it at bay,
Saving many planets for another day.

He's fought many alien races,
The worst Daleks, killers for conquest.
Menacing creatures inside cases,
Their ruthless hate will never rest.
Cybermen always bring commotion,
Standing well over seven feet tall.
Totally erased of all emotion,
Determined to win and rule all.
He's dealt with a renegade Time Lord Master
Who in his tracks always brings disaster.

He's the Doctor; Home planet Gallifrey,
Who bored with his race ran away.
Only to fight evil and keep it at bay,
Saving many planets for another day.

Through his travels there has been,
Never a shortage of company.
Always a companion loyal and keen,
To whom time travel's a fantasy.
They're always brave in their assistance,
Helping defeat evil to the end.
Against monsters they show resistance,
On them the Doctor can depend.
The Doctor is the greatest principal,
Who with his companions is invincible.

NEIL FRANCIS, RAMSGATE, KENT

WHO IS A TIME LORD

Who is a Time Lord Hero with a nature most sincere,
Especially when you feel the monstrous Daleks looming near.
Who is the one that'll save you when you find you are in danger,
Then whisk you off to somewhere else where the peril's even greater.
Who will show you wondrous sights, beyond your wildest dreams,
And aliens with strange hairdos wearing garments without seams.
Well he's called the doctor and don't be sure,
that he won't come knocking at your door.
He saw you there behind the couch,
but he needs YOU now so please come out.
For now he's gone and there's such a gap,
that *Wonder Woman* can't put back.

So when the Doc returns from Gallifrey,
and lives to fight another day,
When the Doctor comes back from Gallifrey,
It'll be a party day!

Who else can take you anywhere in any time or place,
and let you share adventures far away in outer space.
Who else can tell you secrets of the universe and stars,
about the Earth and Moon, and even Pyramids on Mars.
Who else could own a TARDIS with some very strange dimensions,
containing sonic screwdrivers and other weird inventions.
Yes, that's the Doctor, you can be sure,
We're worried that he is no more.
He's still got six lives left you see,
So this isn't just an idle plea.

When the Doctor returns from Gallifrey,
and lives to fight another day,
When the Doc comes back from Gallifrey,
It'll be a party day!

SARAH JANE POWELL, ALTON, HANTS.

DOCTOR WHO

The Doctor came from the mists of Time
Fighting against all kinds of crime
In the TARDIS travelling in Time and Space
Past and Future have no base.

Against the Daleks, Yeti, Master
Cyberman with Cyber-Blaster
All these foes the Doctor faced
The Doctor truly is an ace!

How long has the Doctor travelled –
How long will he, come to that?
This is certain: he fights versus wrong
Six incarnations; still going strong.

TIM PALLISER,
BORSTAL,
ROCHESTER.

WHO tition NNERS

DOCTOR WHO – THE THEME SONG

One fateful day in '63
A man staggered out of the fog.
We wondered then who could he be
Our minds ran riot – and so did he!
Exciting journeys through Time and Space
Unknown perils he has had to face.

Celery, recorder, jelly babies as well,
It's the Doctor you can tell.
Six faces have travelled far and wide,
With faithful companions at their side.

The Doctor's been hung, drowned, shot and killed
His mind-numbing adventures have certainly filled
The gleeful viewers with delight,
To witness his never-ending fight
Against the evils in the Universe,
And the Baddies always come off worse.

Celery, recorder, jelly babies as well,
It's the Doctor you can tell.
Six faces have travelled far and wide,
With faithful companions at their side.

Mary Whitehouse criticised
Because the show was too violent in her eyes.
It's now a national institution
And should be part of the Constitution!
The good old Doctor soldiers on
HE'S THE BEST – SECOND TO NONE!

Celery, recorder, jelly babies as well
It's the Doctor you can tell.
Six faces have travelled far and wide
With faithful companions at their side.

CHRIS CHIBNALL, FORMBY, LIVERPOOL

SUPERHERO'S SONG

Who will take you through the starlight
Past the sunlight, past the moonlight?
I will.
Who can show you times long gone, present
Times to come and places pleasant?
I can.
I am the Doctor – Wanderer
Philosopher, Adventurer
An ever changing
Never changing
Timelord

Who with companions through the years,
Has shared their laughter, hopes and fears?
I have.
Who changes, yet remains the same
In each new story of his fame?
I do.
I am the Doctor – Wanderer
Philosopher, Adventurer
An ever changing
Never changing
Timelord.

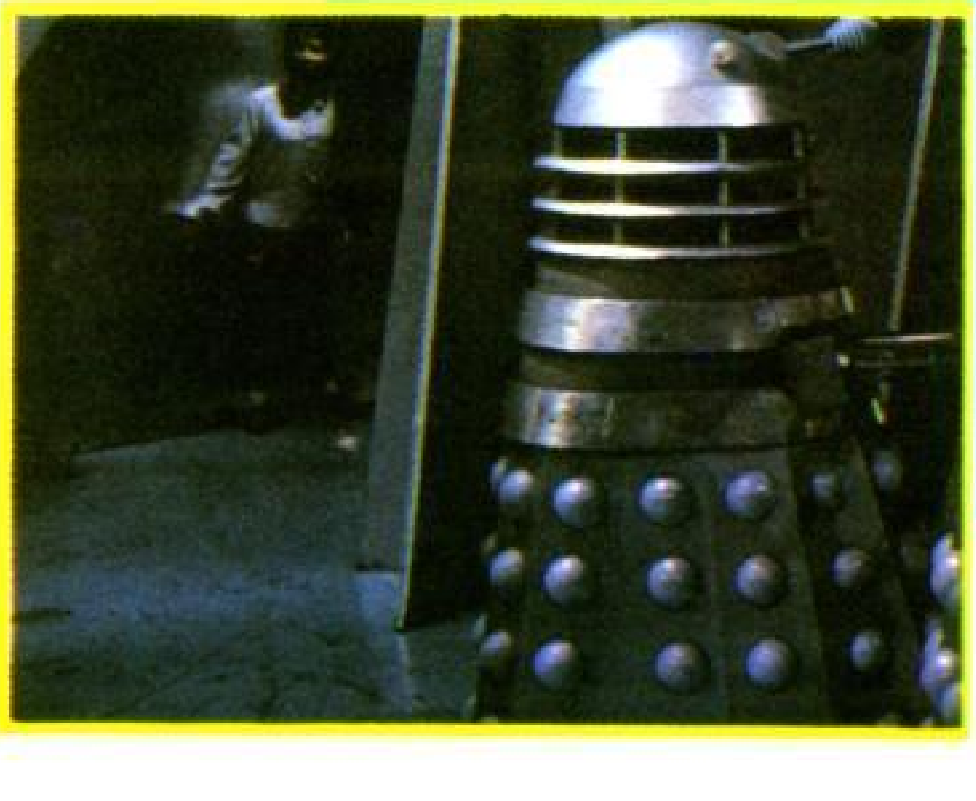
Who will fight the wickedest foe,
Lay Cybermen, dread Daleks, low?
I will.
Who strives to see that right prevails
Who knows that goodness never fails?
I do.
I am the Doctor – Wanderer
Philosopher, Adventurer
An ever changing
Never changing
Timelord!

S. CLEMENTSON, GREAT MOOR, STOCKPORT

THE REST OF THE BEST

The first five prizewinners of the *Doctor Who Song* competition win EPs of *Doctor in Distress*, signed by Colin Baker and Nicola Bryant. The twenty runners up below will each receive a single of the record.

Michael Bartrum, **Wymondham, Norfolk**; A.D. Baulch, **Newport, Gwent**; C.R. Bell, **Stevenage, Herts**; Joanne Chievo, **Redcar, Clevelamd**; Cindy Clarke, **Conn., USA**; J. Cornwell, **Stroud, Glos.**; Simon Cunnington, **London W6**; S. Hassett, **Lincoln**; Stuart Maddison, **Blackwater, Surrey**; Catherine Maggs, **Great Barr, Birmingham**; Alison McColl, **Rustington, W. Sussex**; Barney Miller, **Walsall, Staffordshire**; Vicki J. Rye, **Emsworth, Hants**; Andrew Saitta, **Walton-on-Naze, Essex**; David Spencer, **New York, USA**; Peter Timmins, **Market Drayton, Shropshire**; Mark Trotman, **North Wembley, Middlesex**; Martin Wakefield, **Upminster, Essex**; J.C. West, **Paignton, Devon**; Cathy Watt, **Jedburgh, Roxburghshire.**



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